California GARDEN

加州庭園

SAN DIEGO COUNTY'S GARDEN MAGAZINE

52d Year

FEBRUARY-MARCH, 1961

VOL. 52, NO. 1

BALBOA PARK IN HISTORICAL PERSPECTIVE
. . . 40 Years of Attrition

JAPANESE GARDENS:
IMPACT AND INFLUENCE ON SAN DIEGO

Sim Bruce Richards
Harriett Wimmer and Elizabeth Yamada
Suketsugu Yato
Chauncy I. Jerabek

IKEBANA SECTION

Onoe Ito
Theresa Bustamente
Gertrude Plummer

THIS ISSUE — 35 CENTS

FREE Tree Booklet

- To choose an annual flower not well adapted to a certain location results in disappointment to be sure, but if its performance is not up to expectations no serious harm is done. However, selecting a tree without proper information about its ultimate size and character can become a serious error.

- To help avoid mistakes in planting which become apparent only with time, and which are both expensive and hard to correct, we have assembled the best information available in booklet form.

- This booklet is available to you FREE for the asking. Merely write to the . . .

SAN DIEGO GAS & ELECTRIC COMPANY

861 Sixth Street San Diego 1 California

SAN DIEGO COUNTY'S **LARGEST** AND **STRONGEST**
SAVINGS AND LOAN ASSOCIATION

INSURED

Park Free at Any of Six Locations

DOWNTOWN SAN DIEGO
Broadway at 7th

NORTH PARK
3921 30th St.

PACIFIC BEACH
1000 Garnet at Cass

COLLEGE CENTER
6080 El Cajon Blvd.

EL CAJON
200 S. Magnolia

FEDERAL-EUCLID
5100 Federal Blvd.

HOME

FEDERAL SAVINGS
AND LOAN ASSOCIATION
OF SAN DIEGO

CALIFORNIA GARDEN

FEBRUARY-MARCH, 1961
VOL. 52, NO. 1

COVER—Whether you know it or not, you're seeing double. For our cover, the Reverend Kenji Kikuchi of Ocean View Congregational Church wrote "California Garden" in Kanji characters. This rendering is one of four he provided, so if you are unable to understand it, you may be reading in the wrong dialect.

CONTENTS

Two Famous Japanese Gardens.....5
The Japanese House . . .
Sim Bruce Richards..... 7
The Japanese Garden . . . *Harriett Wimmer* and *Elizabeth Yamada* 9
Ikebana 12
Japanese Plants . . .
Chauncy I. Jerabek..... 14
Tips on Growing Bonsai . . .
Suketsugu Yato 17
Balboa Park in Historical Perspective . . . *Robert L. Horn*..... 19
Where to See Bonsais..... 23
Man-made Soil 23
Hugh Evans, 1874-1960.....29

Departments . . .

Garden Clubs in SD County..... 4
Book Tours 18
Calendar of Care.....24
Roland Hoyt Recommends.....24
Potpourri 30

The arrival around 1 January of the concluding section of Bob Horn's Balboa Park History prompted some rapid reshuffling of this issue. Because the second half answers many of the questions San Diegans have been asking about the background of freeway construction in the Park, it seemed too important to hold until April. You will find both installments in one, beginning on page 19.

Mr. Horn, who was Project Manager for Harland Bartholomew and Associates in the preparation of the new master plan for Balboa Park, is now in Richmond, Virginia. As of February 1 this year, he bears the title of Director of Regional Planning there. "Some day," he writes, "I hope to return to San Diego, and trust that some of the plans we made in 1959 will have materialized in Balboa Park."

* * *

If you've had trouble finding Worm Castings at your nursery, it's because Gene Fisk sold his entire stock to Dr. Jensen of Hidden Valley Health Ranch near Escondido. Look for them under a new label soon.

* * *

The last time I visited with Molly Morse on her radio program, she remarked that whenever she noticed a beautifully landscaped home, she jumped to the conclusion that a CG reader lived there. I've had the same sort of partisan reaction, but she started me wondering how valid it was. There's a home in Mission Hills, at 1205 Sutter St., that I've admired for a number of years. The lawn is always perfectly manicured, the shrubbery spotless; seasonal flowers seem to bloom there first. As a test case, I decided to investigate, and found that, sure enough, it's the home of Floral Association members Mr. and Mrs. Ben C. Ward.

* * *

Turn north on Lamont the next time you're in Pacific Beach and drive up the hill for a progress inspection of Kate O. Sessions Memorial Park. Basic construction work on roads and walks has been completed, and as predicted, the view is magnificent. You'll probably start mentally planting the grounds, and join me in hoping that the landscaping phase isn't too many months away.

* * *

We're reversing the trend of rising prices by reducing this issue to 35 cents. Frankly, it's an experiment made in the hope of selling more magazines, and doesn't mean that we're rolling in money. You can help by telling your friends that CG is available on most newsstands, more and more of them with every issue, as a matter of fact.

Because of a shortage of space, you won't find Fun Mail in this issue, but one letter was far too good to leave out. Since it has a bearing on the financial discussion above, I'll quote part of it here.

"Recognizing that your most pressing problem is probably more advertising revenue and that your advertisers want to know that their efforts pay off, I decided to start my Christmas shopping with your clients and to explain that my purchases were prompted by ads in California Garden. I was delighted with the results: at least 95% of my gifts came from shops which advertise with you.

"Thanks for six issues in 61. May you have enjoyment and success in putting them out."

Equally gratifying was the voluntary purchase of an ad by an out-of-town subscriber who had nothing to sell, declined to have her name mentioned, but wanted to help. You'll find it on page 15.

* * *

Just when you think you deserve a week off from watering, another Santa Ana hot spell comes along. Fun in the sun seems to include a hose in the hand.

* * *

Special thanks for this almost-all Japanese issue go to Miss Alice Greer, who began assembling material for it last summer, and to Mrs. Harriett Wimmer, whose article (along with Elizabeth Yamada) appears in spite of a series of personal accidents and a very busy schedule as a landscape architect. Mrs. Wimmer's parting words: "Next time I agree to help out, remind me that I'm too busy, won't you?"

* * *

If it isn't too late, I'd like to wish the readers, advertisers and staff of CALIFORNIA GARDEN the happiest kind of New Year. Hope you will all continue to "Keep CG Growing."

George A. La Pointe

CALIFORNIA GARDEN

Published Bi-Monthly by the
SAN DIEGO FLORAL ASSOCIATION
Dr. Ralph Roberts, President
All rights reserved.
Office hours: M-W-F, 10-3. Phone BE 2-5762

Editor.....**George A. La Pointe**

Assistant editor.....Alice M. Greer
Advertising.....Margaret K. La Pointe
Joan Betts, Dolores L. Linton
Photography.....Thos. L. Crist

Office manager.....Mary M. Wright

CONTRIBUTING STAFF

Dorothy S. Behrends
Helen D. Carswell
Alice W. Heyneman
Ethel Bailey Higgins
Roland S. Hoyt
Chauncy I. Jerabek
Marion Almy Lippitt
Jane Minshall
W. Allen Perry
Frank Quintana
Ed F. Roach
David R. Roberts

Subscriptions to California Garden, $2.00 per year; foreign countries and Canada $2.50. California Garden is on the list of publications authorized by the San Diego Retail Merchants Association. **Address Balboa Park, San Diego 1, Calif.** Price of subscription is included in SDFA dues. Second class postage paid at San Diego, Calif.

San Diego Garden Club Center

FLORAL BUILDING
BALBOA PARK

Under the sponsorship of
The Park and Recreation Dept.,
City of San Diego

For easy reference, a complete listing of Garden Clubs in San Diego County — for corrections and additions call BE 2-5762

SAN DIEGO FLORAL ASSOCIATION

Balboa Park
San Diego 1, California

OFFICERS

President - - - - - Dr. Ralph Roberts
Vice President - - - Mrs. Eugene Cooper
Financial Secy. - - - Mr. Albert Fertsch
Corres. Secy. - - - Mrs. Harry K. Ford
Recording Secy. - - Mrs. Homer Detrich
Treasurer - - - Miss Pauline Des Granges

DIRECTORS

Dr. Lynn Hart — Mrs. William McHugh
Dr. Chester Tanner — Mrs. William J. Betts
Mr. Stanley Miller — Mrs. Sheldon Thacher

CHAIRMEN

Board of Directors - - Mr. Stanley Miller
By-Laws - - - Mrs. Eugene Daney, Jr.
Flower Arrangement Classes
Mrs. Roland Hoyt
Hospitality - - - - Mrs. Anuta Lynch
Hostess - - - - - Mrs. G. A. Kiewit
House - - Mr. & Mrs. R. P. Compagna,
Mrs. Mark Baldwin
Junior Garden - - - Mrs. Ernest Ambort
Library - - - - - Miss Alice M. Greer
Magazine Editor - - George A. La Pointe
Membership - - Mrs. Emmett Fowler, Jr.
Program - - - - Mrs. Eugene Cooper

HONORARY MEMBERS

Dr. Frank Lane (deceased)
Hugh Evans (deceased)
Annie Robinson (Mrs. C. P. Tedford)
Alfred Hottes (deceased)
Roland Hoyt
Ethel Bailey Higgins
Chauncy I. Jerabek
Guy Fleming (deceased)
Alice M. Clark

LIFE MEMBERS

Alice Mary Greer, Louise Gardner,
Dr. Ralph Roberts

SDFA ACTIVITIES

FLOWER ARRANGEMENT CLASSES
Fourth Monday, 9:30 a.m.
Instructor: Mrs. J. R. Kirkpatrick

FLOWER ARRANGEMENT WORKSHOP
Fourth Wednesday, 10 a.m.
Instructor: Mrs. Arthur J. Mitchell

FLOWER ARRANGERS' GUILD
First Thursday, Floral Building, 7:30 p.m.
Chairman: Miss Alice Greer

AFFILIATE MEMBERS 1960

ALFRED D. ROBINSON BEGONIA SOCIETY
Third Friday, Gardens of Members, 10:30 a.m.
President: Mrs. Arthur Tenney Emerson
416 Ninth Ave., Coronado HE 5-5790
Rep. Dir.: Mrs. Anuta Lynch
202 Lewis, S.D. 3 CY 8-1400

CONVAIR GARDEN CLUB—
Second Wednesday, Floral Building, 7:30 p.m.
President: Henry Boyd
6581 Broadway, S.D. 14 CO 4-1283
Rep. Dir.: Eugene Zimmerman
1942 Abbe, S. D. 11. BR 7-3383

MISSION GARDEN CLUB OF SAN DIEGO—
First Monday, Floral Bldg., 7:30 p.m.
President: Mrs. E. R. Bahe
3145 N. Mountain View Dr., S.D. 16, AT 2-7422
Rep. Dir: Mrs. June Drown
1665 Darnell Rd., S.D. 5 CO 4-5214

ORGANIC GARDENING CLUB—
Third Friday, Floral Building, 7:30 p.m.
President: Robert H. Calvin
Box 296, Solana Beach SK 5-1430
Rep. Dir.: Mrs. Hermina Hilkowitz
1756 Mission Cliffs Drive, S.D. 16. CY 6-2282

SAN DIEGO CAMELLIA SOCIETY—
Second Friday, Floral Bldg., 7:30 p.m.
President: Clive Pillsbury
3452 Cromwell Pl., S.D. AT 4-1233
Rep. Dir.: Mrs. Lester Crowder
3133 2nd, San Diego 3 CY 5-5871

S. D. CHAPTER CALIF. ASS'N. NURSERYMEN
Fourth Thursday, 7:30 p.m.
President: Peter Millenaar
910 Turquoise, S.D. 9 HU 8-3012
Rep. Dir.: Frank Antonicelli
1525 Ft. Stockton Dr., S. D. 3 CY 5-2808

SAN DIEGO COUNTY DAHLIA SOCIETY
Fourth Tuesday, Floral Building, 7:30 p.m.
President: Floyd McCracken
4246 40th, S.D. 5 AT 4-5131
Rep. Dir.: Dr. J. W. Troxell
4950 Canterbury Dr., S. D. 16. AT 2-9131

SAN DIEGO COUNTY ORCHID SOCIETY—
First Tuesday, Floral Building, 8:00 p.m.
President: Eugene A. Casey
4730 Valencia Dr., S.D. 15 JU 2-0083
Rep. Dir.: Miss Elizabeth A. Newkirk
1654 La Mancha Dr., S.D. 9 BR 4-2042

SAN DIEGO FUCHSIA SOCIETY—
Second Monday, Floral Building, 8:00 p.m.
President: Mrs. Ernest C. Adams
4160 Hamilton, S.D. 4 CY 6-2791
Rep Dir.:Mrs. Mary Bray Watson
2337 Commonwealth Ave., S.D. 4. AT 4-2669

SAN DIEGO ROSE SOCIETY—
Third Monday, Floral Building, 8:00 p.m.
President: Mrs. Joseph J. Kenneally
2260 Catalina, S.D. 7 AC 3-6183
Rep. Dir.: Mrs. Joseph J. Kenneally

VISTA MESA GARDEN CLUB
Second Tuesday, Floral Building, 8:00 p.m.
President: Mrs. G. T. Clark
3884 Ashford, S.D. 11 BR 8-0505
Rep. Dir.: Mrs. D. R. Gardiner
8003 Linda Vista Rd., S.D. 11 BR 7-3635

OTHER GARDEN CLUBS

AMERICAN BEGONIA SOCIETY
San Diego Branch
Fourth Mon., Barbour Hall 8:00 p.m.
University & Pershing,
President: Mrs. Marie H. Metheny BR 4-1746
San Miguel Branch
First Wed., Youth Center, Lemon Grove,
8:00 p.m.
President: Mrs. Ferris H. Jones HO 9-2337

CABRILLO—MISSION GARDEN CLUB
Third Thurs., Members' Gardens, 9:30 a.m.
President: Mrs. Raymond K. Stone BR 7-7134

CARLSBAD GARDEN CLUB
First Fri., City Annex, 1:00 p.m.
President: Mrs. John L. Wick PA 9-1913

CHULA VISTA FUCHSIA CLUB
Second Tues., C. V. Women's Club, 7:30 p.m.
President: Mrs. J. L. Riese GA 2-0587

CHULA VISTA GARDEN CLUB
Third Wed., C.V. First Christian Club, 1:30 p.m.
President: Mrs. Elmer Berggren HA 0-3504

CLAIREMONT GARDEN CLUB
Third Tues., Clairemont Community Center,
10:00 a.m.
President: Mrs. Wm. Cordes BR 6-4182

CORONADO FLORAL ASSOCIATION
No regular meeting date, Christ Church Parish Hall
President: Adm. G. D. Zurmeuhlein HE 5-6361

CROWN GARDEN CLUB of CORONADO
Fourth Thurs., Red Cross Bldg., 1113 Adella Lane
President: Mrs. Clifford A. Lenz HE 5-8143

DOS VALLES GARDEN CLUB (Pauma Valley)
Second Tues., Homes of members, 1:30 p.m.
President: Mrs. Henry Gale PI 2-3286

EAST SAN DIEGO GARDEN CLUB
First Wed., E. San Diego Women's Club,
10:30 a.m.
Chairman: Mrs. Fred C. Gregory CY 5-2831

ESCONDIDO GARDEN CLUB
Third Fri., Women's Club House, 1:30 p.m.
President: Mrs. Albert Seibert SH 5-6933
Flower Arrangers Work shop—first Friday,
9:30 a.m.
Horticulture Workshop—fourth Friday, 9:30 a.m.

EVA KENWORTHY GRAY BEGONIA SOCIETY
Third Mon., Community House, La Jolla, 7:30 p.m.
President: Frank C. Quintana GL 4-3185

FALLBROOK GARDEN CLUB
Last Thurs., Reche Clubhouse, 1:30 p.m.
President: Mrs. Walter Hughes RA 8-7233

IMPERIAL BEACH GARDEN CLUB
Third Tues., South Bay Community Center,
1:00 p.m.
President: Mrs. Al Hague GA 4-9425

LAKESIDE GARDEN CLUB
Third Mon., Lakeside Farmers School, 7:30 p.m.
President: Mrs. Cecil Carender HI 3-1575

LA MESA SPRINGHOUSE GARDEN CLUB
Third Thurs., Porter Hall, La Mesa, 7:30 p.m.
President: Cdr. Alfred A. Paulsen HO 6-8366

LA MESA WOMEN'S CLUB (Garden Section)
Third Thurs., La Mesa Women's Club, 1:45 p.m.
President: Mrs. Eva K. Shearer HO 6-5810

LEMON GROVE WOMEN'S CLUB
(Garden Section)
First Tues., Lemon Grove Women's Club House,
1:00 p.m.
Chairman: Mrs. H. Irving Vernier HO 3-5674

MISSION BEACH WOMEN'S CLUB
(Garden Section)
First Fri., Mission Beach Women's Club House,
9:00 a.m.
Chairman: Mrs. John Bate HU 8-5476

NATIONAL CITY GARDEN CLUB
Third Wed. National City Community Bldg.,
7:30 p.m.
President: Kenneth Boulette GR 7-9240

O. C. IT GROW GARDEN CLUB
Second Wed., South Oceanside School Auditorium. 7:30 p.m.
President: Walter Watchorn SA 2-3501

PACIFIC BEACH GARDEN CLUB
Second Mon., Home Federal Friendship Hall,
7:30 p.m.
President: Mrs. Eugene Meyers BR 3-2434

RANCHO SANTA FE GARDEN CLUB
Second Wed.
President: Mrs. Hardy H. Kent PL 6-1428

SANTA MARIA VALLEY GARDEN CLUB
Second Mon., Ramona Park, 10:00 a.m.
President: Mrs. Frank McKenzie

VISTA GARDEN CLUB
First Fri., Vista Recreation Center, 1:30 p.m.
President: Mrs. Jack Morgan PA 4-7510

Garden Clubs: Help us to help you!
Put CALIFORNIA GARDEN on your mailing list.

SAN DIEGO HISTORICAL
Two Famous Japanese Gardens

THE RECENT alliance of San Diego with Yokohama as sister cities has started a new wave of interest among San Diegans in Japanese culture. A bell house on Shelter Island for the Yokohama friendship bell, a tea house in the House of Pacific Relations garden in Balboa Park, and a Japanese garden on the grounds of the Naval Hospital have all been dedicated within the past year. Still, we have nothing to compare with two Japanese gardens that were major tourist attractions a generation ago.

The first was in Coronado, where the Marsh family of San Francisco built an authentic Japanese tea garden about the turn of the century. Pictures of this garden in the Historical Collection of Union Title Insurance Company show the use of many well-known elements of Japanese garden design. Curving paths, rock steps, a pond, secluded benches, an authentic tea house (including a "shoe-removing" stone), all helped to create a picturesque setting, and a memorable one, since many people remember it with great nostalgia.

The original Marsh garden suffered an ironically Japanese fate: in 1903 it was destroyed by an ocean storm. Later, the remnants were moved to a site adjoining the estate of John D. Spreckels, where for many years the garden was open to the public. The late Ira C. Copley purchased the property in 1936. After being sold in 1949 to a group of businessmen, it was subdivided and the garden eliminated.

Even more famous than the Marsh garden was the Japanese tea garden created in Balboa Park for San Diego's 1915 Exposition.

In addition to authentic stone lanterns, a lacquer bridge and a wishing well, the Japanese government sent its own experts to supervise design and construction of the garden and building. (See photo page 20)

Discussing the Balboa Park garden in his 1916 book, *San Diego Garden Fair,* Eugene Neuhaus offers an insight into the appeal of Japanese gardens in general. "The stone lanterns, the high-arched bridge, the bronze crane are all suggestive of the fact that it is not alone their decorative effect but the story they tell which demands their presence. Everything is in the right place and placed in such a way as to give the best effect. It is indeed marvelous to study the apparent irregularity and disorder of a Japanese garden and to discover that its arrangement is order in the best sense. Every path leads somewhere and never more than once to the same spot. No matter how recent such a Japanese garden may be, it has at once the appearance of having been in existence for a long time."

FROM 1916 to 1942, the Hachisaku Asakawa family leased the garden and tea house from the city and maintained them for the public's enjoyment. The Asakawas introduced many Oriental plants in Balboa Park, including the first Sago palms (*Cycas revoluta*) to be planted there. Over 200 such cycads now exist in the Park —the most magnificent stands inside the entrance to the Zoo.

Robert L. Horn tells the rest of the story in the final installment of his "History of Balboa Park," beginning on page 19 of this issue. The tea garden is gone, but not forgotten. Countless visitors and San Diegans sipped tea there during a quarter century which included two major expositions. Returning visitors still inquire about the tea garden, and San Diegans are apt to mention it whenever Balboa Park comes under discussion. (G.L.)

Rooting Bougainvillea

Miss Kate O. Sessions had a method for starting bougainvillea which is worth relating, since few amateurs know of it, and it is helpful for starting any vine which is difficult to root. She split clay pots so that they might be placed around a branch without detaching it completely from the plant. With the stem going through the hole in the bottom, the pot was wired together in its original form. A slight cut was made in the stem from which the roots would come, and the pot was filled with sand, peat and soil. These pots used to hang all over the parent vine on any suitable branch. They were carefully watered and tended, and as soon as the stem rooted, it was cut at the bottom of the pot, and removed ready to sell and plant in the ground.

—Alice M. Rainford

GARDEN EVENTS CALENDAR

February

11-12—SD Camellia Society, Camellia Show, Conference Building, Balboa Park.

25-28—LA Camellia Council Camellia Show, Disneyland Hotel.

April

6- 9—SD County Orchid Society's 15th Annual Orchid Show, combined with 8th Western Orchid Congress Show, Conference Building, Balboa Park.

9—Convair Garden Club, Rose Show, Floral Building, Balboa Park.

12-16—American Rose Society Convention, El Cortez Hotel.

15-16—National Rose Show, Conference Building, Balboa Park.

The Floral Association's Annual Ikebana and Bonsai Show, usually held in the spring, has been postponed until fall.

All phases of the ARS Convention will be open to the public. Registration fee is $4.

CALIFORNIA GARDEN
bi-monthly magazine

Only $2 a year
(add 50c for foreign postage)

CALIFORNIA GARDEN
Balboa Park
San Diego 1, Calif.

Please enter my subscription:

.....

.....

.....

Expand your outdoor
living area . . . increase
enjoyment of your home . . .
with *Calewo*-designed

GARDEN LIGHTING

Complete electrical service
24 hours a day
since 1917

Dramatic lighting effects for your front garden or secluded patio are tailored for your particular site and living pattern by Calewo's garden-lighting specialists. Design, installation, and maintenance are no work or worry when you call Calewo . . . Remember, to keep your home (and garden) and business ELECTRICALLY ALIVE, call **BElmont 2-2145** . . . Calewo!

P.S. to do-it-yourself fans: Calewo has the garden-lighting materials and parts you need, too!

Open Sundays — 8 AM to 3 PM.

California Electric Works
424 Eighth Avenue • San Diego 12, California
BE 2-2145

California Garden

FEBRUARY-MARCH, 1961

THE JAPANESE HOUSE a Way of Life

by Sim Bruce Richards, AIA

THE USA has often been extolled as the "land of plenty." We produce for our people more houses, autos, highways, food, clothing, movies, TV sets—the whole gamut of impersonal industrial productivity.

The average American has an almost inbred desire to partake of all this "plenty," and as a result we surround ourselves with far more of everything than we can possibly assimilate. Thus it is that we are most often characterized (by others) as extravagant, ostentatious, over-fed, over-housed, etc., etc.

American visitors to Japan are immediately struck by the complete reversal of all this. It is rare indeed for the Japanese to show off his worldly possessions. His house may be bigger and finer than his neighbors, but the difference is integrated into the landscape with such subtlety as to be imperceptible—certainly unsuspected. As typified in Japanese prints or flower arrangements, the sum and substance of Japanese culture is *understatement*.

Traveling throughout Japan, one is impressed by the limited number of building materials, the limited color-palette used in them and the limited plant materials. This is actually true, but the total effect is one of excitement, exuberance and complete visual esthetic satisfaction. (As children stuffing ourselves with food, I can remember my mother's caution, "Enough is enough!" As Frank Lloyd Wright used to say, "The mark of the true artist is knowing when to stop.")

Although we think of Japan as a country of wooden buildings, actually wood is little used except in the framing of them. Plaster is much used for interior and exterior wall surfaces—but plaster with a delightful, porous texture, almost invariably in deep honey-color. Ceilings are most often of thin cedar boards laid over a framework of wood joists. Tatami mats for floors are practically universal (even in Japanese-type hotels); beautiful to look at, with a remarkable texture to be felt through stockinged feet; these are kept clean enough "to eat off"—and this is exactly what one does.

Cleanliness — and a genuinely sensuous delight in textures, whether seen, felt or tasted—becomes almost a passion with the Japanese.

And that is just about all that little Japanese houses are made of.

SO WHAT happens? To the casual observer all Japanese houses look alike, but nothing could be further from the truth—once you get the native slant. The seemingly endless, delightful, subtle variations on a very simple theme can be compared to nothing in our culture that I know of, except, perhaps, the music of J. S. Bach.

SCALE is perhaps the most intriguing quality of their houses. Scale is concerned with proportion, and the house is proportioned to these people —people inside and people outside.

Considerably shorter than we are, the Japanese has built his house to match. In the diminution we are provided with a gratifyingly gentle sense of enfoldment. We experience those two marvelous things — most sought after by all mankind—*peace* and *privacy*. They are yours and yours alone.

Scale pervades the whole culture-pattern, from the size of food portions on a plate, to the clatter of clogs on a cobbled street outside your window. For instance, at a luncheon for forty, the only flower on the table was still attached to a nearly unborn cucumber—bright yellow on a yellow plate—with pink-white sashimi (sliced raw fish) and a tiny wicker basket filled with shredded radish like silver wire at each place.

Thus it is that they deliberately and delightfully make *under*statement the *over*statement in such a way as to approach sheer wizardry.

This is so true of the tokonoma—found everywhere, of course. A single flower does the work of a hundred in our country. One yellow chrysanthemum, or a sprig of apple blossom, can be made to express the all-ness of Nature, her seasons and her moods.

Scale is predominantly a feature of their gardens—which are utter delight, expressing in miniature the vastness of mountain ranges in fantastically small spaces. This is all the more remarkable when one realizes that, with all the open space and forested areas, ninety million Japanese live in an area smaller than California. (*Alta* California, that is.)

Scale is expressed in color, too. The bronze skin color is a "natural" against the similar coloring of the buildings or the dark forest green of the plantings. One cannot help wondering if, in all the other wizardry, these colors have not been consciously and deliberately muted in order to dramatize the

SHEER WIZARDRY is the term applied by Sim Bruce Richards to the Japanese use of materials, for planting, building, living. This garden setting at the home of Mr. and Mrs. Dan Dickey, 3712 Promontory, Pacific Beach, illustrates the application of such wizardry to the problems of a San Diego house and garden. Following remodeling of the house, designed by Mr. Richards, Barry Coats planned and planted the garden, and Phil Foster built the curving stairway to a roof-top sundeck. The wizardry extends to the photographer—in this case CG's own Thos. L. Crist.

crisp fluttering gamut of coloring in their clothing, particularly that of the women. Color comes to the Japanese as naturally as breathing. By contrast, we are unknowing, garish, vulgar.

The Japanese seem to have a peace with Nature which amounts almost to a religion. Unlike us, they have established a rapport, a kinship with both the natural and artificial aspects of living—here and now. The chrysanthemum, the apple blossom sprig become the abstraction, the essence of Nature, and are constant and deeply felt reminders of our origins.

FOR WANT of a better word, I should call the Japanese a "peeper" —at home and in public. Whereas we nowadays insist on bringing the outdoors indoors (and vice versa) with acres of plate glass, the Japanese is completely rewarded with smaller portions—glimpsed through oddly shaped windows in the strangest places. Witness the tiny sliding windows at floor level—for viewing the garden from your pallet on the floor! A glimpse of color or movement—of rocks, trees, a stream with flashing carp—this is sufficient. The "peeping" or the glimpse is always carefully controlled, part of a design for living. Of course his house can be opened wide—in season —or closed. It is always one or the other; never both.

A Japanese house is forever; our term "resale value" would be incomprehensible to them, because there is no mercantile, or status value attached to it. A house is built "for keeps," and where we dream of someday owning a better house, the Japanese starts with the best house he can visualize. If it is small, he can hope to add to it, and pass it on to his sons; but to own a "new model" would never occur to him.

Stylistically, the Japanese had no gamut of architectural styles thrust upon them as we did. And so we find no "watered-down" Spanish, French, Colonial, or what-have-you in Japan. This surely "saves face" when we think of our own dated and depreciating neighborhoods. It also makes for a visually welcome and satisfying homogeneity in the landscape—or cityscape.

These have been brief and personal evaluations of a social pattern quite dissimilar to our own. Any Japanese influence on our own living pattern must, of necessity, be quite superficial —until we comprehend and assimilate their philosophy toward life, toward nature. Their use of space, building materials, color, texture, pattern is far superior esthetically to ours, far more sophisticated. It will be very difficult for us to catch up to the *natural* enjoyment of such complete richness.

THE JAPANESE GARDEN

. . . a work of ART

Ingredients? Both material and spiritual. From a welter of "chaotic cliches," products of imitation and misunderstanding, the authors isolate examples where landscape architects have achieved true Japanese feeling and expression in San Diego gardens.

by Harriett Wimmer
and
Elizabeth Yamada

CONTRARY TO current popular beliefs, a Japanese garden cannot be created out of rocks and dwarfed plants with the mere interjection of stone lanterns.

Neither is it "a quaint, tinkling medley of little arched bridges, carp ponds, paper lanterns, oddly pruned trees, bamboo blinds, grotesquely jutting rocks, and perhaps a dainty geisha."

It is instead a work of art—a unified and harmonious composition—which is "naturalistic in concept but subjective in spirit." These quotations are taken from David Engel's scholarly, beautiful and practical book, *Japanese Gardens for Today*.

In Japanese life man and nature are one. There is no inherent division between habitations and gardens. When the Western world discovered this, it found a new concept of landscape design, one that brings man and nature together in a timeless setting of beauty, strength, simplicity and warmth.

The Japanese use natural elements such as rocks, evergreens and water to relate man to the timelessness of nature. Their gardens are "subjective in spirit," because these elements are used suggestively and symbolically—not as the raw forms of nature. As a result, not only is man's body and vision drawn into the garden, but his mind and soul become a part of it as well, and it a part of him. The building, its environment and inhabitants are bound into spiritual unity to achieve, in Engel's words, "the unique quality, the ideal of a Japanese garden."

Only by understanding these principles, and by adapting them to the requirements, limitations and peculiarities of our own culture, can we achieve similar effects in the Occidental garden. Used intelligently, the elements of a Japanese garden will bring us,

Water and Stone

ABOVE: The serenity of water adds a feeling of timelessness to the Point Loma garden of Mrs. Louis Rice, Jr., 960 Scott St. Stairs at left descend across water from the house. Landscape design by Jerry Hunter.

LEFT: A massive, sculptured stone defines the walk to the entry (right) and repeats the rugged lines of the terrain at the Mission Hills home of Mr. and Mrs. John A. Detchon, 4284 Ibis St. Landscape design by Joseph Yamada.

Photo by Douglas Ebersole

Plants *". . . the low-spreading shape is the most expressive of the pine's personality."*

ABOVE: A Japanese Black Pine, pruned and shaped by Mr. Usuburo Ito, becomes the focal point in the front garden of Mrs. Sue Beckwith Johnson, 7915 Avenida Alamar, La Jolla.

not a clutter of isolated garden props, "the shallow imitation of fragments" that Engel warns against, but the harmonious relationship between man and nature that so many of us feel compelled to seek.

TODAY, we are beginning to come to grips with the problems of restricted space and privacy that the Japanese have been solving for centuries. This explains in part the strong interest of Westerners in Japanese culture. But attempts to copy their gardens, without any apparent understanding of theory, history or spirit, have produced some rather appalling misinterpretations. One does not have to look far to find these chaotic cliches.

Yet there do exist a number of gardens wherein true Japanese expressions have been achieved. These gardens do not attempt to be *Japanese,* yet the influence is apparent. The elements water, stone, plant material, and artifacts have been used skillfully and meaningfully, but without attempting imitation.

"Japanese gardens from the earliest times," says Engel, "have contained water features of all kinds, both real and simulated." Living on islands dotted with lakes and streams and surrounded by oceans, the Japanese have loved and made use of water in its many forms—the running brook, the placid pond, the cascading falls, even the dry stream bed. San Diegans likewise possess a heritage of water features. The ocean, the bay, the indented coastline are essential parts of our culture.

The Rice home on Scott Street in Point Loma is literally within a stone's throw of San Diego bay. Water—the harbor, Shelter Island, the channel with an ever-changing array of passing steamships and sailboats — dominates the view from the street side of the house. It is a *big* view, but human beings sometimes tire of bigness. At the rear, therefore, the creator of the garden has placed a water feature in more human scale.

Nearly half a story below floor level, an irregularly-shaped pool stretches across the entire width of the house and under one end of it. Rocks and pebbles in and around the water suggest the solidity and antiquity of nature. The stairs crossing the water assume the effect of a bridge and supply a pleasant transition from house to garden. In contrast to the ebb and flow of the tides in the channel view to the front, the water here is immobile. Reflections of sky and trees on the placid surface are the only motion—they are intimate and restful and draw the beholder to contemplation.

Stone is another major element in the over-all design of the Japanese garden. Rocks are grouped to serve as focal points, transitions, or background elements in the garden. Each rock has a correct position, and the designer will work for hours—often days—to relate a single rock to the remainder of his garden. He must place it in its natural manner, so that it becomes an integral part of the terrain and garden composition.

The Detchon garden illustrates an inspired use of a single sculptured stone as a highlight in a confined area. The house sits on a steep hillside with a narrow, level garden between it and a bank. The landscape architect used a vertical carved stone to direct the approaching guest to the front entry. A screen, hedge, or fence used in the same situation would have limited the usability of the garden. The stone also repeats the jagged, precipitous lines of the natural terrain in more comfortable human proportions. In

Artifacts

ABOVE: A pair of antique granite rabbits nestling in the turf of the Rice garden provides a delightful surprise for the visitor.

RIGHT: This marble basin in the Muirlands garden of Mr. and Mrs. John Jeffers is more than a thousand years old. Artifacts can introduce a reminder of man, and add a sense of permanence and antiquity to the garden. Landscape design by Harriett Wimmer.

this case, the rock becomes almost a natural object of art, affording the viewer a visual transition from the garden to the house.

This linking, or feeling of transition, is one purpose of art objects in a garden setting. Another is to draw man and nature together. No matter how perfectly he may reproduce a natural landscape, the Japanese will introduce a reminder of man to avoid the loneliness and isolation of the original. Art objects to serve this purpose are selected carefully and severely limited in number. Simple lines, natural colors, and age seem to be the criteria governing the choice.

Although it is Chinese rather than Japanese, a marble basin used with utter simplicity in the John Jeffers garden exemplifies the principle. Placed alone under a weeping bottle-brush tree, this thousand-year old treasure achieves the importance it deserves. While adding a feeling of antiquity and permanence to a modern La Jolla garden, it also serves to introduce the extensive collection of Oriental art objects inside the house.

Artifacts should not be thought of as frills stuck in after a garden is completed, but as elements in the design: a bridge should cross a stream (real or simulated), a lantern should shed light where it is needed. They may be interjected simply to excite surprise and delight, as in the case of a pair of granite rabbits half-hidden in the turf in the Rice garden.

PLANT MATERIALS, of course, are the essentials of most gardens, whether Oriental or Western. But lessons in using them with simplicity and emphasis can be learned from the Japanese. Each plant deserves its own expression, and the true gardener is constantly seeking to reveal a plant's nature through the elimination of distracting elements and the simplification of lines.

The effective use of a sculptured Japanese Black Pine, the work of Mr. Usuburo Ito, shows how simply (not easily!) the spirit of a Japanese garden can be achieved. "The Japanese feel that the low-spreading shape is the most beautiful and most expressive of the pine's personality," Engel says. By pruning and shaping, Mr. Ito transformed what had been merely a good-looking pine into a magnificent specimen tree which dominates and sets the tone of the entire front garden at the Johnson residence in La Jolla.

Not only simplicity in the plant itself, but simplicity in its use is important to remember. A sizable area of decomposed granite forms an appropriate setting for this tree. The supplementary plant materials are muted in color and limited in size.

These are some of the physical elements of the Japanese gardens we admire and so often try to copy. The spiritual elements are far more important, and far more difficult to understand, let alone convey. In this article we have attempted to show how, in San Diego gardens, the physical elements have been employed in a manner that agrees with Japanese spirit and culture as we understand them.

There may be lessons to learn from these examples, but in the last analysis, we must agree with Engel when he says, "The modern garden builder can learn more from a walk in the woods, fields, and mountains than from all the home and garden magazines and manuals. Interest, love of nature, patience, open eyes, and curiosity are the only tools he needs." Perhaps that is the real lesson we can learn from the Japanese.

Photo by Paul Samuelson

Ikebana -

the Japanese art of arranging flowers beautifully.

Onoe Ito
Leucadia

IKENOBO OSEIKA is a very old and very formal Japanese Tokonoma flower arrangement which has deep meaning. It is a beautiful, simple arrangement of Heaven, Earth, and People. Its beauty comes from its graceful simplicity.

The arrangement must be kept smooth and simple, with no variations of leaves and flowers. Stems are allowed to show in order to make the most of their own natural beauty and curves. The arrangement must always follow the original pattern. Oseika also has its own type of vase; no other can be used, and the arrangement should be placed only in the Tokonoma.

The Moribana and Nageire arrangements, though they have the same basic Heaven, Earth and People, can be changed to suit the person, place or occasion. Any kind of vase may be used, and flowers and leaves may be added. These types of arrangements may be placed anywhere in the home.

I have stated above that Ikenobo Oseika is a beautiful, simple arrangement. When you look at it, its simplicity and beauty strike you and give you a peaceful feeling. However, it is difficult to create. The main object is to reflect beauty, peace, serenity.

To truly make this arrangement what it should be, the arranger must have a love for plants and flowers. It is important to feel this love and awareness and to feel that he is touching a treasured possession. Only then can he capture and bring out to the fullest the natural beauty that Mother Nature has given these plants.

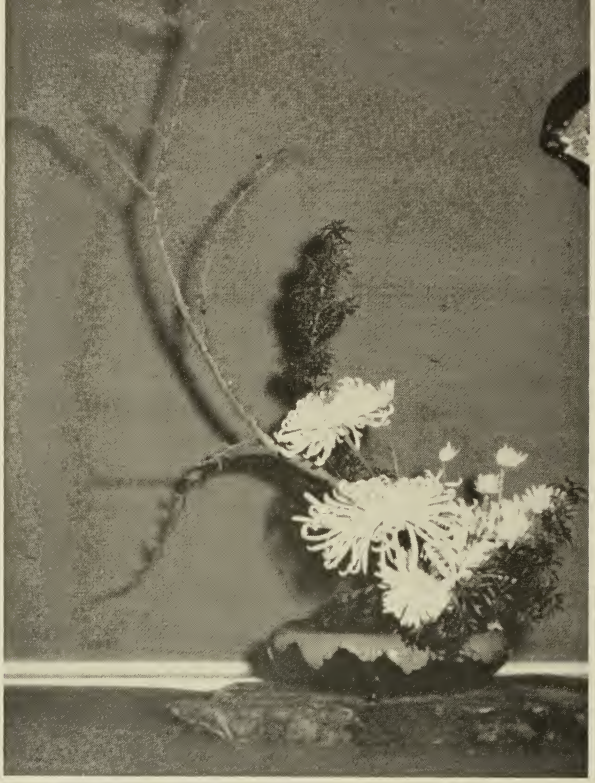


Photo by Charles Bustamente

Theresa Bustamente

La Mesa

THIS classical three-point arrangement of the O'Hara school combines a graceful dried branch with the fresh green of yew and the sparkling color of white and yellow chrysanthemums. Mrs. Bustamente, a member of Ikebana International, created this arrangement for a Driftwood Show at California Western University.

Gertrude Plummer

San Francisco

IN THE creation of this three-point floral arrangement—connecting heaven, man and earth —the inescapable desire surged within to portray peace and hope springing eternal in the heart. With the passing of the old year, the new day — Spring — breaks forth in a breathless aura of beauty in myriad colors.

Leaning on the firm, solid strength of the old branches of a Japanese plum tree, the first daffodils of the season raise their faces to the heavenly elements in their sure and steady course, while being cradled in the arms of Mother Earth in all her warmth, strength and security.

A new dawn; a new and perfect peace; a new order! New horizons stretch ahead and lend excitement to the unfathomed opportunities of the unknown future.

JAPANESE PLANTS in SAN DIEGO GARDENS

From Camellia to Viburnum, from Aralia to Raphiolepis—these favorite garden subjects came from Japan.

by Chauncy I. Jerabek, San Diego Tree Man

MANY OF our most interesting plants came to us from the islands of Japan. Looking through a Japanese Horticultural cyclopedia, I counted at least forty that I know to be growing in the San Diego area. Some of them are old stand-bys, so common that we have ceased to think of them as exotic; others are seldom seen here.

Of first importance is *Camellia japonica.* It is usually grown here as a shrub, but if soil and other conditions are favorable, it becomes a small tree. When in full bloom, it rivals any other flowering plant grown in San Diego.

The leathery, deep green, ovate leaves are attractive throughout the year. Blooms come in red, pink, and white, and in variegations and combinations of these colors, with plain or ruffled edges.

Hundreds of beautiful camellias are grown in this area. One of the spectacular sights of the holiday season was the foundation planting of a double white variety in bloom at 7740 Hillside Drive in La Jolla.

Another type, *Camellia sasanqua,* has smaller and thinner leaves than *C. japonica.* Its flowers are very numerous and generally single, somewhat like apple blossoms. These delicate blooms come in various shades of pink and pure white, and are slightly fragrant. This camellia is favored for bonsai work because the scale of leaves and flowers makes it suitable for dwarfing.

The *Cryptomeria japonica* is the national tree of Japan, where it grows abundantly on the mountain slopes. It is the largest tree on the islands. If it is well-grown, cryptomeria makes a handsome tree, but in San Diego it never attains the large size or grows with the same vigor as in its native land.

Cryptomeria has reddish bark and is symmetrical in habit of growth. The compressed needles, which are emerald green and keeled, are spirally arranged on the stiff branches.

In the older parts of Japan, many celebrated groves of cryptomeria exist, and many avenues are lined with these trees. One famous grove is near the town of Nikko.

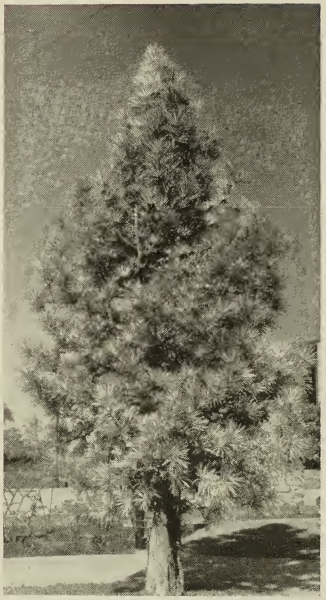
There were many fine specimens of *Cryptomeria japonica* in San Diego in years past, but today I know of only two locations: the five trees in the northeastern section of the **Formal Garden** north of the Natural History Museum in **Balboa Park,** and one at **6758 Nautilus** in La Jolla.

Even more picturesque is another variety, *Cryptomeria japonica var. elegans.* It grows in an irregular column some 20 to 25 feet high, and is densely covered with horizontal and pendent branchlets. This foliage is bright green when in growth, but changes to a rich plum or reddish bronze during the colder months.

Locations—
Point Loma: 3114 Evergreen, 2260 Catalina (rear).
Bay Park: 1914 Goldfield.
East: 4615 48th, 4768 College.

During recent years, three dwarf or compact forms of *Cryptomeria japonica* have been introduced. These are *var. globosa nana, var. pygmaea,* and *var. vilmoriniana.* Any of these varieties makes an ideal plant for a tub or a small rock garden. They are also used frequently for bonsais.

From the mountain region of Central Japan comes another interesting conifer, *Sciadopitys verticillata,* commonly called Parasol or Umbrella Pine. In Japan it forms large forests with trees up to 100 feet in height, but in our climate and shallow soils it is a very slow grower. It is pyramidal in shape as a young tree, with slender branches ascending at the ends to form umbrella-like whorls of twenty to thirty narrow, glossy-green, leathery leaves. It is this odd and interesting arrangement that makes this tree so attractive.



IS THIS the only tree of its kind in San Diego? An Umbrella or Parasol Pine *(Sciadopitys verticillata),* it stands in front of the Mission Hills home of Mrs. Elora Hubbard, 3607 Lark St. It was planted approximately 25 years ago, and is 12-15 feet tall. Mr. Jerabek would like to hear from readers who know of other examples.

Only one variety of sciadopitys is generally listed, but there are several growing in Japan, with leaves of varying size, and some with variegated foliage. One variety, a true dwarf, is often planted in urns for use as house plants.

Sciadopitys verticillata is one of the

most interesting and beautiful of Japanese conifers, but it is seldom found in San Diego. The only one I know of is at 3607 Lark in Mission Hills.

In another genus is the somewhat slow-growing *Podocarpus macrophyllus,* called Kusamaki in Japan. This podocarpus is highly regarded as an accent tree or tub specimen for its upright form and deep green color. The linear leaves are waxy and leathery, and spirally arranged around the flexuous branches and branchlets.

Locations—
East: 4571 & 4614 Euclid; 2521 Bancroft.
Central: 3622 Dove Ct., 2705 Barnson Pl., formal specimen at 3560 Mississippi; 2 formal at 4303 Marilouise Way.
Point Loma: 1530 Sunset Cliffs Blvd., formal specimen at 2727 Azalea Dr.
Pacific Beach: 3409 Jewell, 3761 Riviera Dr., 3633 Bayonne Dr.
La Jolla: 6019 Avenida Cresta.

Perhaps the most widespread Japanese plant in our gardens is *Pittosporum tobira.* Though common and often taken for granted, it lends itself to picturesque effects when skillfully pruned. Generally a shrub of stiff, bushy growth, it has thick, leathery leaves of a dark and lustrous green. Flowers appear in terminal clusters; they are small and creamy-white with the fragrance of orange blossoms.

For a large, tree-like specimen, see the one in front of the Oak Tree House at 7811 Herschel in La Jolla.

Locations—
La Jolla: 22 planted in heavy wooden tubs in courtyard at Scripps Institution of Oceanography; 6701 Vista Del Mar.
Central & East: NW corner Hickory & Hortensia; 1420 Vine, 3028 State, 4507 New Hampshire, 2614 33rd, 4230 45th.
Point Loma: 3146 James, 3145 Lytton, 3731 Lotus Dr.

There is also a variegated variety, *Pittosporum tobira variegata,* with gray-green leaves outlined in white.

Locations—
Central & East: 3010 First, 4270 Corinth, 4731 Panorama Dr.
Point Loma: 3105 Locust, 3510 Elliott.

Osmanthus ilicifolius, known as False Holly, is occasionally seen here. It is a slow-growing shrub, generally neat in appearance, with coarsely toothed leaves. These glossy, leathery leaves are olive-green in color. The plant bears tiny white flowers, very fragrant, which are followed by small blue berries.

One can always distinguish this False Holly from Ilex, or true holly, because osmanthus has opposite leaves while those of ilex are alternate.

CAROLYN BEAUTY SHOP
AFTER A DAY IN THE GARDEN . . . CALL BE 4-5344
121 W. Juniper — Just off First Ave. Bus. — Convenient Parking

Visit the
PERMANENT
JAPANESE TRADE FAIR
OF YOKOHAMA
All of the products of Kanagawa
Prefecture on display
at the
INTERNATIONAL HOUSE & WORLD TRADE MART
OF SAN DIEGO, INC.
Broadway Pier BE 2-6311

HELEN THOMSEN'S
Cafe del Rey Moro
OPEN EVERY DAY Noon 'til 8:00 P.M.
BE 4-2161
House of Hospitality, Balboa Park
San Diego, California

In the April Issue
CALIFORNIA GARDEN
Salutes
THE ROSE
THE ARS CONVENTION
AND
THE NATIONAL ROSE SHOW

Contributed
by a friend
of
CALIFORNIA GARDEN

Exotica NURSERY
SOLANA BEACH
LARGE SELECTION
AND
SPECIAL ARRANGEMENTS
OF
BROMELIADS
Tillandsia Lindenii
In Bloom
SPECIAL PLANTS
FOR
PATIO — HOUSE
AND GARDEN
Wholesale and Retail
Representatives for
ARCHITECTURAL POTTERY
Open Sunday—Closed Tuesday
On the Plaza—Solana Beach—SK 5-1949

Walter Andersen Nursery
LARGEST SELECTION
LANDSCAPE MATERIALS
Nursery Stock and Garden Supplies
for Beautiful Gardens
We Specialize in Indoor Plants
3860 Rosecrans San Diego 10
Phone CY 6-6251

Large Variety of Oriental Statuary for your Garden
THE PATIO-LANAI SHOP
5542 La Jolla Blvd. GL 4-7733

LOTTIE L. CRAWFORD
VICTOR R. LUNDY
Authorized
MORTGAGE LOAN BROKERS
for the
PRUDENTIAL INSURANCE OF AMERICA
FARMERS NEW WORLD LIFE INS. CO.
BE 2-3016 1009 Broadway

VISIT A
GARDEN CLUB —
AND JOIN!
See listings on
Page 4

CLIP THIS AD
Bring a Friend and Join Our
CERAMIC CLASSES
$4.50 for 3 Months
FRIDAY 12-3 or 6:30-9:30
SAN DIEGO CERAMICS
1471 MORENA BLVD. BR 6-0771
(Between Old Town & Clairemont)

Think of CALIFORNIA GARDEN
Advertisers FIRST

There are also several variegated varieties.

Locations—
East: 10 shrubs at Montezuma Elementary School; 4427 Euclid.
Presidio Park: 5 shrubs about 100' N of the flagpole.

One of the most outstanding shrubs to my mind is *Raphiolepis umbellata var. ovata,* commonly referred to as Yeddo Hawthorn. This plant always attracts attention, whether in leaf, flower, or berry.

Growing naturally, it is a rounded shrub with thick, leathery foliage. During its young stage the leafage is covered with a rusty down, but on maturity it takes on a deep, olive-green color. The pinkish-white flowers are borne in loose pyramidal clusters, and are succeeded by small purple berries. This is one of the better shrubs for coastal gardens, since sea breezes and ocean spray never affect its appearance.

Raphiolepis was one of Miss K. O. Sessions' favorites. She often brought a sprig to the monthly Floral meetings, and told us that it always looked "stylish," never had to be pruned or sprayed for any kind of pest, and that people ought to plant "more and more of it."

Locations—
Central: 2205 La Callecita, 2344 Ft. Stockton, 2866 Fourth; formal specimen at 4351 Ampudia.
Point Loma: 3601 Hyacinth, formal specimen at 2906 Locust.
La Jolla: 6104 Avenida Cresta, 6126 Vista de la Mesa.

Another interesting evergreen shrub of Japanese origin is *Fatsia japonica,* or Aralia. Its green leathery leaves are large, deeply-lobed and palmate. Ivory-white, ball-like flowers form in loosely branched clusters, followed by small, bluish-black berries. Fatsia is one of the best shrubs for a shady or sheltered spot, especially where a bold leaf pattern is needed for dramatic effect.

A few of the many beautiful specimens about San Diego are listed below.

Bay Park: 1465 Frankfort.
Point Loma: 3445 Dickens, 2171 Willow.
Central: 1729 Montecito Way, 1727 Mission Cliffs Dr., 2466 First.
East: 5317 E. Palisades Rd., 5075 Pirotte Dr., 5672 & 5725 Dorothy Dr., 5086 & 5672 Dorothy Way.

A very choice Japanese native is *Cycas revoluta,* known as Sago palm.* The stiff, deep green leaves of this striking and handsome, palm-like plant grow from the top of the trunk. They are gracefully curved, and are often used for decorations and arrangements.

All cycads are *dioecious,* that is, male and female flowers are borne on separate plants. The plants look alike except when in bloom. The male sends up an erect cone consisting of numerous round scales which bear the pollen. The female plant produces a curious, rosette-like head, made up of assorted-length notched leaves, which are covered with a brown, felt-like substance. In these notches are the formed seeds. When in bloom, the female plant is the more attractive of the two.

Cycads are often used as tub or urn plants, both indoors and out. They readily withstand adverse growing conditions, and are one of the few plants that will grow without soil. Set on a tile or brick floor of a patio, with sphagnum moss packed around the roots, they will thrive and grow for years if the moss is dampened from time to time.

A good street tree, hedge plant, or showy specimen for the garden is Japanese privet, *Ligustrum japonicum var. macrophyllum.* With proper care, it grows into a small tree or evergreen shrub up to 15 feet.

The foliage is luxuriant and glossy green; leaves are ovate but pointed. In the spring, the shiny foliage is set off by profuse, upright panicles of fragrant, creamy-white flowers.

Locations—
East: 5293 Rex, 4510 & 4806 Aragon Dr., 4303 Chamoune.
Central: 2045 G, 3368 30th, 2865 & 3838 Albatross.
Point Loma: 2702 Chatsworth Blvd.
La Jolla: seven formal plants at 338 Via del Norte.

Viburnum japonicum is a robust, evergreen shrub up to six feet tall. During the warmer months, it is covered with green, shiny foliage, but during the colder season, some of the leaves take on colorful autumn shadings. In spring, clusters of fragrant white flowers appear, to be followed by red berries.

Locations—
East: 4866 & 5374 Canterbury Dr., 4165 Lymer Dr., 2112 Haniman Dr., 7140 Saranac (large specimen), 25 used as screen on the west side of William Toler Elementary School.
Central: 2027 Sunset Blvd., 2287 Juan, 4133 Eagle, 3366 Sixth, formal hedge on Campus Ave., NW of Education Center.

These are only a few of the many plant introductions from Japan. Common or rare, large or small, they have come a long way from home to find their places in San Diego gardens.

*See "Cycads, Heirloom Plants," CALIFORNIA GARDEN, Summer 1960.

The first National Rose Show was held in San Diego's Balboa Park in 1935.

TIPS ON GROWING BONSAI

by Suketsugu Yato

as told to

Moto Asakawa

MY FAMILY and I arrived in this fair city of San Diego in January of last year. When I was asked to write about bonsai, it was rather frightening. Since there are many good books on the techniques and history of bonsai, it would be repetitious to discuss such topics. Many persons have asked me about growing bonsai locally, so I felt that a few of the observations I have made during the past year would be of interest to the readers of CALIFORNIA GARDEN.

The first general topic that interests us is the comparison of weather. In the general area where I had practiced the growing of bonsai (Tokyo and Nikko) the weather has four distinct seasons. The mild climate of San Diego has many advantages for growing bonsai, but there are some disadvantages, too. To my sorrow I find that the Santa Ana condition that we have during part of the summer is very detrimental to growing bonsai. The hot, dry winds will kill any plant unless it is carefully protected with partial shade and frequent watering. The mildness of the climate means that many plants will not go completely dormant, and therefore transplanting certain plants will be somewhat more difficult than in Japan.

The city of San Diego also has its different climatic conditions. I was surprised to find that the Mission Valley-Tecolote Valley areas get quite cold during winter. They tell me that several years ago 19°F. was registered at one of the nurseries. There are other areas such as Poway, Escondido, La Mesa and El Cajon, to mention a few, where the bonsai grower will have to proceed with care because of the extremes in temperature. Mission Hills, Point Loma, La Jolla and Clairemont areas are extremely mild in comparison, so the technique of growing bonsai is much less difficult.

THE SECOND consideration in San Diego is the water. In general, as you know, Japan's mainland receives considerably more rainfall than San Diego. Most bonsai hobbyists have their own wells where good, clear spring water can be had. The alkalinity and the added chlorine in the local water is very damaging to many of the varieties of plants that we would like to use for bonsai.

Like anyone who starts bonsai under new conditions, I have had failures in growing such plants as *pyracantha, myrtus compacta, ceanothus,* and others. I attribute this mostly to the quality of the water. It would be ideal if we could use good spring water without its costing too much. The next best thing is to draw water from the tap and let it stand for several days before using it for bonsai. This would help to dissipate some of the chlorine.

I experimented with seeds of the five-needle pine, a favorite subject of the Japanese. About 3000 seeds were planted in three sections. One was composed of good mountain soil and shavings; the second was mountain soil and sand; the third, pure sand. To date, after several months, only a few seeds have sprouted. In Japan, all of these seeds would have sprouted by now. After eliminating many factors, I feel that the quality of the water is the main reason for their non-germination. Perhaps I am wrong. I am still experimenting.

The third consideration is the quality of the soil. In Japan they insist on black mountain soil, preferably soil that is approximately three feet below the surface. They believe such soil is less apt to have diseases. In San Diego the problem of good soil is rather difficult to solve. I have seen the so-called mountain soil. The quality varies tremendously. I prefer to mix clean sand with the soil. The soil mix will depend a great deal on the type of plant a person is trying to make into a bonsai. Ground leaf mold can be added, depending on the variety of the plant. Perhaps the soil should be sterilized before using. To date, I have not tried sterilization. It may solve many problems.

Bonsai Headquarters
in San Diego

Presidio Nursery

CY 7-4216

5115 Linda Vista Rd.
(Corner of Morena)

Baskets from all over the world
at

The Basket Shop

7524 La Jolla Blvd.
(Just North of Pearl)

GL 9-2277

You
are invited to join

The San Diego Floral Association

Classification of Memberships:

Individual	$ 3.50
Family	$ 5.50
Sustaining	$10.00
Contributing	$25.00

- Monthly meetings featuring outstanding speakers
- A 500-volume library for your use
- Membership includes subscription to CALIFORNIA GARDEN bi-monthly magazine.

San Diego Floral Association
Balboa Park, San Diego 1, Calif.

Please enroll me as a.....
member. Enclosed is.....
.....
.....
.....

Mention CALIFORNIA GARDEN When You Shop

Two Spring Tour Classics of
JAPAN

Two all-inclusive travel classics of Japan. Depart San Francisco via fast, luxurious Jets. Famous Obata Tour, conducted by Chiura Obata, Professor Emeritus of the University of Calif., leaves March 28. Spring Tour, by Lala Logan, multilingual tour conductor, educated in Japan, leaves April 7.

Call Julia Nichols at BE 2-1067

FALCON TRAVEL SERVICE
947-8th Ave., San Diego 1

remember...

ONLY YOU CAN PREVENT FOREST FIRES!

Think of CALIFORNIA GARDEN Advertisers FIRST

The fourth consideration is the type of plant that is to be used for bonsai. There is a saying that a person who really loves bonsai (and has the patience) can use almost any plant. For beginners, however, the Japanese Black Pine (*Pinus Thunbergi*), Atlantic Cedar (*Cedrus atlantica glauca*), Twisted Juniper (Juniper Torulosa), and several of the deciduous plants are recommended. In my experience so far, the first plant mentioned is the hardiest. There are many other junipers and cypresses that can be used without too much difficulty. A person will have to experiment like any other hobbyist, but the satisfaction and joy of a perfected bonsai cannot be described.

The fifth consideration that I would like to stress is the care. This is one of the most difficult questions to answer briefly. In general, a person must first know the habits of the particular plant. For instance, whether or not it likes much water or likes to be kept on the dry side. Is the soil mix suitable for the plant? Does it like full sun or partial shade? Is the weather favorable? Know what a healthy plant looks like. Regulate the watering and the feeding accordingly.

Bonsai is a very rewarding hobby. It is relaxing and creative. It makes one feel very close to Mother Nature. I have found that there are many in San Diego who are interested in bonsai. I hope that many more will join in this fascinating hobby.

BOOK TOURS

Conducted by Alice W. Heyneman

ABOUT THE ART OF BONSAI

Books

ART OF GROWING MINIATURE TREES, PLANTS AND LANDSCAPES. By Tatsuo Ishimoto. Crown Publishing Co., N.Y., 1958. 143 pp., Ill. $2.95.

BONSAI: Japanese Miniature Trees. By K. Yashiroda. Branford Press, $5.

BONSAI: Miniature Potted Trees. By Norio Kobayashi. Tuttle Press, Rutland, Vt., or Japan Travel Bureau, Tokyo, 1950, 1959. 77 pp., Ill.

BONSAI: Miniature Trees. By Claude Chidamian. D. Van Nostrand, Princeton, N.J., 1955. 96 pp., Ill. $3.95.

BONSAI: Photos of Now Famous Miniature Trees. Ed. by Kenji Murata. In 5 volumes (only vol. 3-5 are still in print). Tuttle Press, Rutland, Vt. $3.50 per volume.

JAPANESE ART OF MINIATURE TREES AND LANDSCAPES. By Y. Yoshimura and G. M. Halford. Tuttle Press, Rutland, Vt., 1957. 220 pp., Ill. $7.50.

MINIATURE GARDENS. By Anne Ashberry. Chapter on dwarf trees, pp. 13-21. D. Van Nostrand, Princeton, N.J., 1952. $4.95.

MINIATURE TREES AND SHRUBS. By Anne Ashberry. Nicholas Kaye, London, 1958. 158 pp., Ill.

Pamphlets

Bonsai Issue, Journal of the Calif. Horticultural Society, April-June, 1960. Vol. XXI, No. 2.

Bonsai: Miniature Potted Trees. Foreign Affairs Assn. of Japan, Tokyo, 1952.

Bonsai Old and New. Sponsored by the Calif. Bonsai Society. Published in Los Angeles by the Society, 1959.

Handbook on Dwarfed Potted Trees. Brooklyn Botanic Garden, Brooklyn, N.Y., 1953.

Magazine Articles

Introduction to Bonsai. *Sunset,* March, 1956.

Bonsai for Christmas. *Sunset,* Dec., 1956.

To Make a Plant Grow Forever at the Same Size. *Sunset,* Sept., 1957.

Shopping With an Eye for Plant Structure: Bonsais. *Sunset,* Oct., 1957.

How to Choose Plants with the Bonsai Look. *Sunset,* April, 1959.

It Doesn't take a Lifetime to Grow Bonsai. *Sunset,* Sept., 1959.

Grow Miniature Trees in Just One Year. T. Ishimoto in *Flower Grower,* Nov., 1959.

Bonsai, Japanese Miniature Trees. Peter E. Girard, Sr. in *Horticulture,* Dec., 1960.

ABOUT JAPANESE GARDENS

Books

ART OF THE JAPANESE GARDEN. By Tatsuo Ishimoto. Crown Publishing Co., N.Y., 1958. 128 pp., Ill. $2.95.

ART OF THE LANDSCAPE GARDEN IN JAPAN. By Tsuyoshi Tamura. Dodd, Meade & Co., N.Y., 1936. 245 pp., Ill.

JAPANESE GARDENS FOR TODAY. By David Engel. Tuttle Press, Rutland, Vt., 1959. 270 pp., Ill. $15.

THE LAST 40 YEARS

Balboa Park In Historical Perspective

Concluding "A History of Balboa Park," by Robert L. Horn,
Project Manager, Harland Bartholomew & Associates

DURING THE Twenties, while Dr. Harry Wegeforth and Mrs. Belle J. Benchley were making the progress at the Zoo which is now so evident, other areas of Balboa Park were slowly undergoing significant transformation.

The Balboa Municipal Stadium, opened in 1916, had definitely become the City's sports center. In 1923, Mr. and Mrs. Appleton S. Bridges presented the City with the permanent Fine Arts Gallery which was erected as a replacement for the temporary United States Government building of the 1915 Exposition. Recreational facilities on the neighborhood level were provided in the form of the Balboa Club and the San Diego Shuffleboard and Bridge Club. A sizable number of 1915 exposition buildings underwent their first rehabilitation as funds were raised for temporary surface restoration and foundation repairs. The Museum of Man was moved from a temporary exposition building into the permanent California Quadrangle complex where it is presently housed.

But all of the changes were not on the positive side. During this same period the Park sustained some irreparable losses. From a small tent hospital begun near Pepper Grove during the First World War came a demand in 1919 for 17.25 acres of Park lands for the Naval Hospital. Later, this non-park institution was to gobble up five times as much of the best land in Balboa Park. Almost at the same time another tract of 17.42 acres was voted out of the park as a site for Roosevelt Junior High School. This loss was followed by the allocation of 8.9 acres to the Snyder Continuation School in 1921, 9 acres for Russ Boulevard in 1923, 21.3 acres more to the Naval Hospital within the same period, and 6.9 acres and 6.5 acres to Upas and 20th Streets, respectively, in 1923. **Thus the Twenties saw the greatest aggregate allocation of Balboa Park lands for non-park uses of any decade in its history.**

As the immutable hand of time worked its ravages on the old exposition buildings, so did another destructive force — fire, which removed the Southern California Counties Building, situated where the Natural History Museum now stands. In 1923 it had been renovated to serve as the City's municipal auditorium. As such it was the center of community social life and the forerunner of the present-day House of Hospitality.

On the night of the annual Fireman's Ball in 1925 the auditorium was gaily decorated by the participants, who then went home to dress for the evening's festivities. During this lull, a malfunction of the heating plant caused a fire which was then ironically fought by the firemen in their dress uniforms. Unfortunately, nothing could save the structure or its furnishings, which were a total loss. No small amount of embarrassment accrued to the firemen, many of whom later preferred to forget the whole incident. The House of Hospitality collected some insurance payments on their furnishings, which they proceeded to bank, awaiting the day soon to come when they could once again find a suitable building in which to carry on their activities.

In 1927 the park got at least one lift when a new Master Plan was prepared by the eminent landscape architect, John Nolen. In accordance with that plan, construction was begun on the Municipal Swimming Pool, bath house and tennis courts in Morley Field. These improvements were made possible through a municipal bond issue which later proved insufficient to finance all of the recreation facilities in Morley Field advocated in the Plan.

THE THIRTIES brought a mixture of good and bad experiences to Balboa Park. First of all, the City Charter was amended to deprive the Park Commission of its executive status in favor of the weaker advisory status which it holds today. On the bright side, as if to balance this loss, was the completion of the swimming pool, bath house and tennis courts and the construction of new 9 and 18 hole golf courses along with the Municipal Clubhouse in the southeastern sector, and the Bowling Greens in the west central sector.

Relief labor, which became available in the early thirties, was used to good advantage by the Zoo and throughout the park. By 1933 many of the old exposition buildings along the Prado had reached the point where it was necessary for the Building Inspection Department of the City to condemn them. Cries of outrage greeted the posted notices, but City Council stood firmly behind the action of its Building Department.

This sad state of affairs prompted Miss Gertrude Gilbert to organize restoration forces which succeeded in obtaining public subscriptions to support another face lifting. The results were so satisfactory that the idea of capitalizing on the improvements found fertile soil in which to germinate. In the hope, as in 1915, of counteracting depressed economic conditions, a new Fair was organized. By September of

1934, the subscription quota had been exceeded and the California-Pacific International Exposition began to take shape.

G. Aubrey Davidson, who had been so closely associated with the 1916 exposition, was named Chairman of the Board of Directors, with Frank C. Belcher holding the Board presidency. Zack Farmer was the Managing Director and Richard Requa became Director of Architecture and Landscaping.

Architect Requa chose to expand upon the original Goodhue theme by adding buildings which represented a complete history of the southwest. Most of the additions were made in an annex to the Prado Area called the Palisades, where a less formal and non-axial arrangement was created.

When compared to the 1915 Goodhue buildings none of the 1935 structures can be termed notable, although several have merit which cannot be denied. Requa himself chose the Balboa Park Bowl as his most outstanding contribution. The Bowl and the Federal Building were the only buildings constructed of permanent materials. All the rest, such as the Gymnasium, the Conference Building, the Balboa Park Club, the Palisades Building, the Ford Building, the Spanish Village, the House of Pacific Relations and the House of Hospitality, were temporary.

In the Prado area, Requa distinguished himself with the alteration of the 1915 Foreign Arts Building for use as the House of Hospitality. The Requa entrance patio and the Del rey Moro Gardens are outstanding bits of old Spain recreated in the New World. Two other landscape improvements which are still intact accrued to the park in the form of the Alcazar and Zoro Gardens in the Prado.

The second Fair opened in May, 1935, and lasted through 1936. It attracted such V.I.P.'s as ex-president Herbert Hoover and President and Mrs. Franklin D. Roosevelt, who were fittingly entertained at the House of Hospitality. The 1935 Fair was unique for the use of water features and lighting accents which were particularly dramatic in the Plaza de Panama where large reflecting pools were constructed. The Prado was further enhanced by the new Natural History Museum made possible largely through the generosity of Ellen Browning Scripps, and by the Old Globe Theatre, which is an authentic reproduction of its Elizabethan counterpart.

Historical Collection, Union Title Insurance Company, San Diego

THIS AUTHENTIC Japanese tea house and garden in Balboa Park was a favorite of visitors and San Diegans for more than 25 years. The Children's Zoo now stands in its place.

ALMOST five million visitors flocked to San Diego for the California-Pacific Exposition. It was recorded as an unqualified success, partly because funds impounded for Park restoration were re-allocated to sustain the Fair in its second year. This fund juggling materially delayed and curtailed restoration of the Park; it was not until 1941 that some semblance of order was re-established where an atmosphere of carnival had so lately flourished. No sooner had the public begun to enjoy once again theatrical, recreational and musical attractions than the shadow of war clouds in Europe and Asia darkened the Park.

Immediately following the December 7, 1941, attack on Pearl Harbor, the Park was commandeered for Army use. A week later the Army vacated in favor of the Navy, the latter military branch having demonstrated its priority rights. Thus all of the park buildings, except Administration, Morley Field, the Shuffleboard Clubs, the riding stable, the golf courses and the Zoo, "went to war." Various areas of the park served as a 1500-bed annex to the Naval Hospital, a Boot Camp, a Corpsman's School, a Receiving Station, an Air Defense Wing installation and a Wac center.

After 6 years of military occupation, the park was returned to the City much the worse for wear. Under the terms of its occupation agreement, the Navy appropriated rather sparse funds for restoration. Hampered by meager funds and by more stringent building and fire codes adopted during the war years, the City made slow progress in removing the effects of the military occupation. Inasmuch as the Navy was only financially liable to reproduce 1941 building conditions, many buildings were still categorized as unfit for public assemblage in 1948. Increased labor and material costs made for a halting and costly restoration program.

As might have been expected, the Naval Hospital was not content with its existing park acreage. During the Thirties it had managed to acquire almost 40 additional acres of prime park land outright, and to lease 15.6 acres more. This latter acreage, which was previously occupied by a small golf course, is now being converted to a parking lot.

Nineteen-thirty-nine witnessed a significant change in the personalities of the Park Administration when John Morley retired after having served as both Park Superintendent and Park Director for three decades. It was in his honor that Morley Field was named. W. Allen Perry succeeded Morley as

Park Superintendent, a position he occupied until his retirement in 1959. Allen Perry saw the Park through the war years and then supervised the rehabilitation efforts which finally enabled the Park, by 1949, to render almost full public service.

By then the battle scars had healed for most of the park structures, leaving only the Botanical Building boarded up and abandoned, even though it was not an "occupation" victim. The steel frame was intact but the sills and lath had rotted so badly that a major reconstruction effort was in order. For ten years the building remained in this state awaiting the appropriation of restoration funds. Its reopening during the Easter season in 1959 marked a significant comeback for one of the Park's most beautiful and interesting buildings. Little time elapsed before offers of plants to restock it began pouring in from horticultural and botanical enthusiasts everywhere. An old friend had returned in better shape than ever!

A similar situation prevailed at the Japanese Tea House and Garden which had stood quietly behind the Food and Beverage Building since 1915. Termites feasted on this choice architectural tidbit until it became dilapidated and had to be boarded up. Anti-Japanese sentiment which persisted after the war was mainly responsible for its neglect. Even though it had been a highly regarded facility, no funds were appropriated for its rehabilitation, and the land was allocated to the Zoo for construction of the Children's Zoo.

In 1959 another site for a Tea House was set aside as part of the new Master Plan. Since then construction has been completed in an appropriate location immediately south of the House of Pacific Relations. The new Tea House functions in the dual capacity of refreshment stand and clubhouse for the Japanese members of the House of Pacific Relations, of which it is an integral part.

BALBOA PARK was "captured," at least in part, by two non-military governmental agencies in 1941. The biggest of the two battles was over traffic. Through traffic had glutted 6th Avenue to the point where a park-bound pedestrian literally took life-in-hand attempting to cross the street. It was then that Arthur Marston looked toward Cabrillo Canyon as a possible alternate route for 6th Avenue traffic.

The younger Marston persuaded his father, George White Marston, that through traffic relegated to Cabrillo Canyon was the lesser of two evils—

CHARLES GIFT SHOP
If you raise beautiful flowers, we'll help you display them beautifully.
See our complete line of Vogue flower holders.
3012 Canon St. Point Loma Village AC 2-6589

ORDER YOUR GARDEN BOOKS
from
RENTAL LIBRARY

BOOK SALES
THE BOOK SHELF
AC 4-1817 1052 Rosecrans San Diego 6, Calif.

It's a beautiful ride along the ocean to "NATURE'S SHOW PLACE"
DE HAAN'S SHORELINE NURSERIES
PLANTS FROM EVERY CORNER OF THE WORLD FOR SOUTHERN CALIFORNIA GARDENS
One of the most colorful nurseries in California
1630 Highway 101 — PLateau 3-2933
Leucadia, California

ALLISON-McCLOSKEY
Escrow Company
OFFICES IN
SAN DIEGO PACIFIC BEACH
LA JOLLA SOLANA BEACH
EL CAJON LEMON GROVE
CLAIREMONT

RAINFORD
Flower Shop

Flowers for all Occasions
2140 Fourth Ave. *BE 3-7101*

PHILODENDRONS & BEGONIAS
Fine House Plants
Hillside Nursery
7580 Hillside Dr., La Jolla
Corey Hogewoning, Prop.
It will pay you to visit us.

CURTIS COLEMAN CO.
SINCE 1913
REALTORS
SALES LEASES REAL ESTATE LOANS PROPERTY MANAGEMENT
208 Bank of America Bldg. BElmont 3-6557

Mention CALIFORNIA GARDEN When You Shop

". . . no other single piece of real estate in San Diego is so coveted as Balboa Park."

loss of park land or an impassible 6th Avenue. Long a champion of preserving every square inch of his beloved Park, the Senior Marston nonetheless yielded to the logic of his son's arguments.

Thus to the victor, the State Highway Department, went the prize of forty acres comprising the Park's most beautiful and most completely landscaped canyon. According to the terms of the "surrender," the Department must maintain the right-of-way as a parkway; it is to that agency's credit that it has honored its obligations to date. This somewhat softens the evils of the freeway's presence, but it does not compensate for the loss of the land, nor for the adverse influence of the resulting traffic din and exhaust fumes, not to mention the manner in which it effectively divides one-third of the park from the main body. Oddly enough, the public approved this allocation by a vote which was easily won.

The other prize went to the City of San Diego in the form of a small site in the southwest sector for a Fire Alarm Headquarters containing a Police Call facility. The unsightly transmission towers mar the beauty of the surrounding landscape in a manner which cannot be camouflaged.

Added to the wartime scars and the Freeway encroachments were various and sundry attempts to utilize park lands for other purposes such as a professional ball park and Civic Center. This latter proposal led the City Manager to engage the eminent landscape architect, Frederick Law Olmsted, to prepare a report on its advisability. Olmsted's 1947 report was clear and positive: there should be no Civic Center in Balboa Park. Meanwhile the "Save Balboa Park" Citizens Committee successfully beat down the ball park idea. Olmsted further recommended that a new Master Plan be prepared, but no funds were available for such an undertaking.

Construction of the Veteran's War Memorial, the Girl Scout and the Boy Scout Headquarters (more non-park uses) ushered in the Fifties in Balboa Park. The Veteran's Building was financed through the sale of surplus materials at Camp Callan. Then came a new parking lot south of the Memorial to meet the Zoo's ever-expanding parking needs. A sanitary fill was begun east of Morley Field in a narrow canyon where a new golf course is planned to replace the 18-hole course. The present course lies in the path of the Switzer Canyon Freeway.

PLANS FOR a third Fair in the Park also began to take shape during the Fifties when a group of local businessmen started promoting the California World Progress Exposition. In 1953, the name of G. Aubrey Davidson appeared again among those listed as the officers and executive committeemen of the undertaking. Davidson was named Honorary Chairman of the Board.

High hopes of bringing 10,000,000 visitors to San Diego were held by the Fair sponsors as they envisioned a refurbishing and expansion of Balboa Park's existing "30 million dollar exposition facilities." Like its predecessors, the Fair was designed to bring in new money and to stimulate the local economy. It was also designed to "attract investments of many millions by exhibitors and add permanent assets to the cultural, business and industrial life of San Diego."

The Korean conflict obviated the need for the exposition, and the plans were quickly abandoned. None of the proposed park "improvements" materialized, a fact which may have been a blessing in disguise.

Having once obtained a foothold in the Park the freeways seemed to find it a fertile area in which to multiply, for no less than three additional freeways were planned there during the late Fifties. One would expand the existing Cabrillo Freeway, a second would extend a Freeway leg through Cabrillo Canyon, and a third now under construction adds the cross-town Freeway in the southwest corner of the Park. Other proposals would expand 28th and Upas Streets in a manner which requires still more park land.

The aggregate total for all freeway and major street right-of-ways deeded or planned in 1959 will exceed 150 acres. The public is now powerless to halt these seemingly endless highway encroachments: public approval was given in 1953 to a seemingly innocuous Charter Amendment which aroused little or no opposition at the time of its passage. Under this amendment the City government is empowered to utilize park lands as it deems fit for major streets and freeways without a vote of the people.

Toward the end of the Fifties it was apparent that remedial actions were needed to deal with Balboa Park's mounting traffic, parking and building deterioration problems. Mayor Dail appointed a Citizens Study Committee in 1957 to consider the problems. In its subsequent report the Committee recommended that a new Master Plan be prepared. This recommendation was carried through in 1958 when Harland Bartholomew and Associates of St. Louis, Landscape Architects, Civil Engineers and City Planners, were engaged to perform the task. The new Master Plan was formulated after extensive studies during 1959 and published in May of 1960.

It is interesting to note that even before the preliminary edition of the new plan was published, the School Board boldly announced a proposal to utilize approximately 20 acres of Florida Canyon as a site for a new High School. This lends credence to the supposition that no other single piece of real estate in San Diego is so coveted as Balboa Park.

The new Master Plan holds closely to the original decision that the Park should be used "for park purposes and none other." The sweeping changes that it proposes in the vehicular and pedestrian circulation systems, the building arrangements and the landscaping, can best be appreciated by reading the published report in its entirety. Copies are available at the Public Library, the Civic Center Library and through the City Manager's office.

A Reader Reports . . .

A sawdust - and - shavings mulch is beneficial in at least two ways: it smothers devil grass and neutralizes alkalinity. Recommended depth is 4 inches. Although sawdust absorbs nitrogen in the raw stage, it also releases nitrogen as it decomposes, so that fertilizing requirements over the long term are not appreciably increased.

Where To See BONSAIS

At the following nurseries you will find Bonsais on display in varying quantities, from half a dozen upward:

Acacia Park Nursery, 6362 El Cajon Blvd.

Bennett's Garden Center, 7555 Eads Ave., La Jolla.

Cabrillo Nursery, 3340 Sandrock Rd.

De Haan's Shoreline Nurseries, 1630 Highway 101, Leucadia.

Euclid Nursery, 1962 Euclid Ave.

Forty-Seventh Street Nursery, 190 N. 47th.

Garnet Nursery, 1530 Garnet, Pacific Beach.

Grand Avenue Nursery, 1633 Grand Ave., Pacific Beach.

Kniffing Bros. Nursery, 5503 El Cajon Blvd.

La Mesa Nursery, 8480 La Mesa Blvd., La Mesa.

Leucadia Nursery, 1715 N. Vulcan, Leucadia.

Ola Johnson, La Granada, Rancho Santa Fe.

Ocean View Nursery, 4615 Ocean View Blvd.

Pascoe Nursery, 1216 Broadway, El Cajon.

Presidio Nursery, 5115 Linda Vista Rd.

Walter Andersen Nursery, 3860 Rosecrans.

• Man-made Soil

A new product manufactured by the San Diego Fertilizer Company offers gardeners a controllable growing medium said to be superior to any other known combination of the best loam, leaf mold, peat moss and compost. Marketed as Organo Mix, it is the result of years of research at the University of California and other major colleges.

The mix is a careful blend of inorganic materials, such as fine sand and perlite, and organic materials, including peat moss, ground bark and redwood sawdust, plus proper amounts of minerals and fertilizers, and insect, weed and soil disease controls. Its physical texture allows proper root breathing, and helps solve the problem of alkaline build-up faced by Southern California gardeners.

Development work on this "man-made" soil began at the Department of Plant Pathology of the University of California at Los Angeles. Scientists, concerned with the spread of root-damaging diseases and nematodes which have long plagued grower and gardener alike, decided to attempt to curtail this hazard in nursery operations. Their goal was a complete growing medium that would not only produce disease-free plants, but would do it more economically than any existing method.

They were also determined to find a soil mix that could be duplicated exactly, time after time. To be standard, the mix had to consist of materials of known and unchanging quality, readily available everywhere and without complicated pre-treatment, as in composting. Furthermore, the mix had to be stable under the steam and chemical treatment used for sterilizing it in manufacture.

Innumerable combinations were tested. By 1953, the University of California system and adaptations were under widespread trial by growers of many kinds of nursery stock.

Organo Mix is fumigated with great care, since university tests showed that this was the only way to eradicate soil diseases. Following the required fumigation period, the product is packaged in sterile, polyethylene-lined bags to insure a completely pure planting medium.

A wide variety of plants and flowers have been grown successfully in Organo Mix. These include cacti and succulents, foliage plants, azaleas, rhododendrons, roses, chrysanthemums, ferns, bedding plants, and dwarf citrus.

A Reader Reports . . .

When the bands on redwood planters break, replace them with metal plumber's tape. Add an inch to the circumference of the planter, cut the tape and bend at a 90° angle approximately ½" (so that holes line up) from each end. Join the tape ends with a bolt (and washers!) and tighten around the planter.

PLUMBING & HEATING INC.
3065 REYNARD WAY
CY 7-3911

John Cole's book & craft shop
7871 Ivanhoe Avenue
La Jolla California
GL 4-4766

Delight a friend or neighbor with a gift subscription to CALIFORNIA GARDEN, only $2.

NEW HOPE FOR "STROKE" VICTIMS
STROKES ARE NOT HOPELESS MANY PATIENTS CAN BE TREATED EFFECTIVELY AND INVALIDISM PREVENTED OR REDUCED!
AFTER REHABILITATION MANY STROKE VICTIMS LIVE AND WORK PRODUCTIVELY
Fight
HEART DISEASE #1 ENEMY
Give
HEART FUND

Mention CALIFORNIA GARDEN When You Shop

A Calendar of Care

• ORCHIDS

SUMMARIZED below are just a few hints for the care and feeding of orchids for the next couple of months.

Cattleyas—Winter is not usually considered a period of active growth, but some warm growing Hybrid Orchids, particularly the Cattleya family and allied genera, grow actively all the year round and are not dormant for a long period after flowering. They should be treated the same as at other times of the year with the exception of feeding. Somewhat less food should be used because of the shorter days and consequent decrease in light intensity.

Repot those plants in need of it immediately after flowering, or just as the roots emerging from the base of the new lead reach a length of about two inches. Be sure that minimum night temperatures in the greenhouse remain above 55 degrees. Never relax your program for insect and slug control, because the bugs in a greenhouse have no dormant season.

Cymbidiums — Plants showing spikes should be tied up to stakes as they elongate so that the flowers will open properly. Keep moist at all times, but do not water so much that plants remain soaked for long periods; neither let them become excessively dry. Dusting with 4% Malathion or spraying with Kelthane will control most insects. One of the newer Metaldehyde preparations should be used regularly to prevent flower damage by slugs and snails. Shade the green flowers to prevent them from fading or turning brown.

If plants are being grown in a greenhouse, use of an evaporative cooler is suggested to prevent bud drop caused by excessive heat during some of our unseasonably sunny winter weather. Some type of fan should also be used during the night to prevent spotting of flowers by excess moisture. It is not necessary to continue feeding plants that are flowering, but seedlings and others should be fed with a complete fertilizer in somewhat smaller amounts than during the summer.

Cypripediums — Plants should be kept moist at all times but not soaked. Avoid getting water in pouch (lip) of flower while watering overhead. Repot plants after flowering, using a mixture composed of one third dry oak leaves and two thirds fir bark and some sand. Additives, chemicals or fertilizers are not recommended in the compost. Watch lighting carefully since Cyp's make the best growth at about 1000 foot-candles and should be shaded somewhat more while flowering. No feeding should be done until after the flowering season, about April 1.

STAR BUSH provides a cool accent of white during a long summer blooming period. Photographed in the Point Loma garden of Mrs. John H. Fox.

Roland Hoyt* Recommends "STAR BUSH"

PURE WHITE flowers and handsome, deep green foliage qualify *Turraea obtusifolia* for wider use in San Diego gardens. A refined, slow-growing shrub, it is equally suitable for planting singly or for pruning as a hedge.

It is generally self-limiting to a height of 3-5 feet, with considerable lateral growth which may lay prostrate along the ground. With this quality in mind some gardener is going to try it as a ground cover by cutting out the early leaders and allowing the plant to splatter out horizontally.

Dark and shiny, the leaves have a smooth gloss and polish that is distinctive. They are about 2 inches long and elongated, with shallow terminal lobes.

Turraea gets the name "Star Bush" from the star-like flowers which appear in profusion throughout a long summer blooming period. These 1½ inch blooms reach a peak during September and October, covering the bush or submerged within the foliage if the bush is clipped.

Cultural requirements are perfect drainage and some shade. The plant dislikes reflected heat and will adapt to considerable shade.

White flowers make Turraea an easy mixer, usable to advantage as a filler in questionable color associations. A bush covered with white "stars" provides a cool accent that is welcome during San Diego's late summer hot spells.

The younger feminine aspirant—and her older sister—will make good use of the dark-light combination of foliage and flowers as a corsage in being, with a bit of color added by way of a ribbon to save it from itself.

*Member ASLA, author of *Ornamental Plants for Subtropical Regions.*

Odontoglossums and allied genera—Keep moist at all times especially if potted in fir bark. Feed regularly with a dilute liquid fertilizer and spray or dust for insect pests. Use sprays only as directed, since strong solutions are particularly harmful to this genera. Repotting, if not completed, should be left until next spring.

Vandas and Misc. Genera—Water and feed regularly. If your Vandas are large enough and do not bloom, give them more light. ***Dendrobium*** and ***Phalaenopsis*** need a good rest after flowering. Water sparingly and spray overhead to keep canes from withering. Do not feed during dormant period and repot if necessary when roots show at base of new lead. Warm-growing Dendrobiums should be rested now if not in active growth. Grow them a little cooler and drier until flower spikes show in the spring.

As a parting bit of advice, water all orchids as early in the day as possible so that they may dry off before nightfall. This will remove one of the most frequent causes for black rot on new growths. Do not water at all on cold dull days.

Eugene Casey
Pres., SD Orchid Society

• ROSES

THE CARE given roses at this time determines the quality of bloom you may expect in April, our best blooming time, and the month of the annual rose show.

Prune roses when the dormant buds on the canes are just beginning to break. In the San Diego area this occurs around February 1-15. Remove old non-productive canes all the way back to the bud-head at the base of the plant. Remaining canes are cut back to the first or second dormant bud below the top growth of the cane. There is no set rule about length of canes—it may vary from a foot to three feet, depending on the variety and its habit of growth.

After pruning, remove old mulch from the beds and work in a good quantity of blood and bone, bone meal and soil sulphur*, approximately a cupful of the mixture scattered around the base of each plant. Replace the mulch and replenish it, if necessary, to a depth of about four inches. Mulch

* 1 cup soil sulphur,
1 cup blood & bone,
bone meal or hoof & horn as directed on the package.

SPECIAL ATTENTION

Here's that hard-to-find property, perfectly suited to the flower enthusiast, yet close in. Large 75'x492' lot that includes a spacious, well-built 3 BR, 2 bath home, 20'x40' greenhouse, lath house and patio, double garage and sprinkling system. **Full price only $26,950.** Reasonable down, owner will carry.

L. Van Stelle, Realtor

2304 Sunset Cliffs Blvd. **AC 3-7168**
San Diego 7 **Evenings AC 2-4723**

MISSION HILLS NURSERY
See our wide selection of the newer camellias, featuring the Royal Trumpeter
Since 1924 **We Give S&H Green Stamps** Phone CY 5-2808
1525 Fort Stockton Drive San Diego 3

PATRONIZE THE ADVERTISERS
WHO KEEP
CALIFORNIA GARDEN GROWING

BOB SHROSBREE WES KRYMER
COMPLETE INSURANCE SERVICE
1958 Garnet BR 3-8960

moist O'matic
EQUIPMENT
FOR BETTER
WATERING SYSTEMS
SAN DIEGO COUNTY DISTRIBUTOR
HELIX
Sprinkler & Supply Co.
7330 University HO 3-8867

Garnet Nursery
1530 Garnet — Pacific Beach — HU 8-3281
Open Sundays — We Give "S.&H." Green Stamps
Free Delivery — 30 Day Accounts on Approved Credit

Mention CALIFORNIA GARDEN When You Shop

materials may be barnyard or steer manure, sawdust or shavings, bean straw, or any good humus material. Go lightly on the use of peat moss—the other materials mentioned are more satisfactory. One rose grower used a fir bark mulch this year and reported great satisfaction with it; he felt that it successfully counteracted alkalinity.

After pruning and refurbishing the soil, tilth and mulch, apply a dormant strength spray to the canes and the surface of the beds. Be generous with this material and include surrounding shrubbery and trees. This starts the garden out comparatively free of over-wintering pests in egg or larval stages.

When leaves appear, plan a regular program of care. Roses are the most responsive and simple plants to grow, but the essential things must be done with consistent regularity for happiest results. Apply a handful of any good balanced fertilizer around the base of each bush and water in. The soil should be well-watered before applying either fertilizer or spray material.

If you want the very best roses, disbud all side buds on hybrid teas while the buds are very small, about the size of a grain of wheat. Flick them out carefully so that no stubs are left to give you away when the judges see your roses! An all-purpose spray should be applied every ten days, or oftener if a sudden infestation occurs. Careful spraying and regular deep watering will produce uniform growth and check damage before it has a chance to happen.

Never let roses become dry, spray at ten day intervals, feed every four weeks, keep side buds removed, and the natural and inevitable result will be the kind of roses that win national trophies. Don't forget the National Rose Show of the American Rose Society which will be held in San Diego this spring, April 15 and 16. Bring your blooms to show visitors from all over the world what loving care and San Diego's climate can produce.

Consultant Committee
SD Rose Society

• DAHLIAS

AN IMPORTANT part of the fun of growing dahlias comes at this time of year. It's the time to take cuttings and propagate your own stock for plants that will give you a head start in the spring.

Propagating dahlias from cuttings is much the same as working from slips of other kinds of plants. Except, of course, that the dahlia grower says it's more profitable for him.

For experience, maybe the task is to take cuttings from common varieties; but for the serious hobbyist, it means money in the pocket to work with a root or roots that have cost from $2 to $20 each, and to get from this comparatively small investment several plants of scarce exhibition varieties that will yield plenty of fine blooms.

Techniques used by the dahlia grower can be applied to other plants. Perfecting their use makes all phases of gardening more interesting, and more rewarding.

First, the roots that are newly received from the dahlia specialist or that had been stored away in November when the old crop was dug for its roots, must be brought to life. This is done by placing the roots in a flat of moist sand, or mixture of sand, vermiculite, or other material, and keeping the flat in a warm, protected place. Care must be taken not to cover the crown of the root; that's where the eyes are, and where the sprouts will emerge. It's best to lay the roots on their sides in the damp material, and cover them only about half—the lower half. Keep the material damp, not wet. Too much dampness will court deterioration.

Bottom heat under the flat is advisable, but not absolutely essential. Warm upper air such as prevails in a sunny lathhouse, in a glass house, or in a favorable corner of the glassed-in porch, is good or perhaps better.

Soon the eyes will begin to appear on the root crown, and the first thing one knows, there will be a little sprout. The sprout should be allowed and encouraged to grow in the warm air until it is at least a good two inches above the first node that shows above the root. This sprout, or cutting, then is removed with a sharp knife or razor blade, about a quarter inch below the node. Cut at an angle, just as all the books and articles say.

If the slip has more than a couple of sets of leaves, let just the top one or two sets remain, so there will be less danger of wilting. Then the slip is ready for the next step. Remember to keep it moist, between wet blotting paper, in a moist plastic bag, or in a small container of water, until you are ready for the next step.

Additional flats of a rooting mixture of sand, loam, vermiculite, peat moss, or such, can be used for starting the slips. But it is simpler and less work to use four-inch pots.

Fill a pot with the rooting-potting mixture. Punch a small hole in the mixture with a pencil or a small stick, and plant the cutting a half to three quarters of an inch deep, after first dipping the node end of the cutting lightly in a rooting powder. After all pots are planted, wet thoroughly to seat the cuttings firmly, then leave them alone in the warm place until growth is detected a couple of weeks or so later.

The pots should be kept moist, but not too wet. Avoid damping off by using just the right amount of water.

By starting the cuttings in pots, you avoid the need to handle them again until time to plant them out in the garden after the ground warms up—sometime after March 15. You don't have to worry about the smallness of the pots; the plants would produce flowers if you left them in the pots all summer.

Larry Sisk
SD County Dahlia Society

• FUCHSIAS

AND WINTER came (as predicted in our last fuchsia article), back east, up north—everywhere but here—with plenty of snow, ice and all sorts of bad weather.

But when you have the June-in-January weather we've had in San Diego this winter, it's easy to have fuchsia blooms for holiday arrangements and corsages. They are different, dainty and distinctive enough to be conversation pieces. The chaste white elegance of Mountain Haze, Flying Cloud, Snow Flake, and the pink and white blooms of Swingtime lend themselves especially well to lovely effects, we found. And our late-fed plants bid fair to bloom all winter, or until they are pruned, at least.

Pruning is so important as to be essential, since fuchsias bloom only on new growth. The time for pruning varies according to locality and type. Some varieties that bloom themselves out in summer may be pruned *very* lightly then, but not enough to cause them to enter winter with too much tender green growth. For fuchsias in general, the proper pruning time is after all danger of killing frost has passed. In San Diego, sometime in February is usually considered best.

Just as with some roses, you need to shut your eyes and cut your fuchsias back pretty ruthlessly — two-thirds of the new growth or more, and sometimes back to two or three nodes. Keep in mind the desired shape of the plant as you work. In most cases, basket plants

should be cut back to the edge of the container, never more than six inches out. With all types, cut out all frosted, weak and cross growth.

Regular pinching of the new shoots will train the plant and promote bushy growth. Save the best cuttings to plant. Never cut or pinch the top of standards until the desired height has been reached.

Good, vigorous tip cuttings are best for rooting. Press them down firmly in a mixture of equal parts of sharp sand and wet peat moss. After three to five weeks they will be ready for planting out into a good prepared planting mix, or your own mixture of one third each of light loam, leaf mold and rotted manure.

With cuttings from several well-chosen varieties, it is easy to have, at small expense in time and trouble, the delightful leavening of this fairy-like flower throughout your garden.

Mary Bray Watson
Morrison W. Doty
SD Fuchsia Society

• BEGONIAS

BEGONIA tubers held over from last year or newly-arrived from the supplier will put forth pinkish "buds" on the concave or top side during February or March.

To root the tubers, place them in a flat filled with coarse leaf mold, allowing three to four inches between to allow for heavy root development. Cover the tubers with one-half inch of leaf mold; water regularly to maintain even moisture. A warm but shaded location at this stage will hasten root growth; as leaves develop, move the flat into bright shade to encourage sturdy top growth. When roots are about two inches long, the tubers are ready to be moved.

Wide and relatively shallow pots are recommended for begonias, since their roots grow horizontally. Potting mix may consist of equal parts of peat moss, sand and lead mold; one famous commercial grower uses a potting mixture of two thirds leaf mold and one third sand. The quality of leaf mold available, plus your own past experience, should probably determine your choice. Mix a handful of fish or bone meal with the soil mixture in the bottom two thirds of the pot. Place the rooted tuber in the pot, fill in around the roots, and cover the root mass lightly with potting soil. Water carefully.

Begonias planted in beds must have

SPRING FLOWER SHOWS

Camellia Show
February 11-12

Orchid Show
April 6-9

Convair Rose Show
April 9

National Rose Show
April 15-16

ALL IN BALBOA PARK

AN ORIENTAL SPRING

CLASSES IN IKEBANA
and all of those
hard-to-find accessories for
Japanese Flower arrangements
Vases ... Usubata, Tube, Sunabachi
Holders ... Kubari, Kenzan,
Turtle Holder, Shizumi
Tool Kits, Nippers, Baskets.
Plus ... Classes in
Glass Crafts, Jewelry Design,
Mosaics, Water Color, Sketching,
Enamel on Copper, Stitchery,
Artificial Flower Making,
Poster Design.
(Limited Enrollment)

by PHARIS

at **ART ENTERPRISES**
In Mission Hills **1578 W. Lewis**
Drop in or Call **CY 5-5837**

MACPHERSON
garden center
955 First Street (Highway 101) • Encinitas • PL 3-1196
"Everything for the Out-of-Doors"

For an Adventure in Shopping
Discover
WOO CHEE CHONG CO.
Chinese Market and Gifts
472 3rd Avenue BE 3-8119

24 Hr. Call HU 8-9300
Richard B. and Anita Lamb, Owners
Corsages Corsages
UNIVERSITY NURSERY TREE EXPERTS & FLORISTS
Trees Removed, Topped, Trimmed, Cabled & Transplanted
Plants, Shrubs, Insecticides, Fertilizers, Seeds, Etc.
Complete Delivery Service
Bankamericard
Mixed Bouquets, Weddings, Funerals, Corsages & Gift Plants
"We Wire Flowers Anywhere"
Firewood Firewood
1130 Garnet St., San Diego 9, California HU 8-9300

Mention CALIFORNIA GARDEN When You Shop

perfect drainage and an exposure with sufficient light but without direct sun. Protect them from drying winds; a cool, moist atmosphere with ample light will insure success.

• CAMELLIAS

THE quest for an easy route to the Spice Islands led Columbus to the Western Hemisphere, and a quest for a domestic source of tea led to the introduction of camellias in England and, in turn, in the United States. Basically, both adventures were magnificent failures!

When 18th Century mariners brought the gem of winter flowering shrubs to the British Isles, they thought they were bringing another member of the great camellia family which is native to Japan, China and India. *Camellia theaceae,* the leaves of which produce the national beverage of Great Britain, was the prize they sought.

Fearing to lose their lucrative commerce in tea, the wily Orientals responded to a plea for tea plants by providing a similar-looking plant of the same family, the lovely flowering shrub known today as *Camellia japonica.* The initial disappointment experienced in England over the deception is not recorded, but the fact remains that the camellia won such favor in its own right that more and more varieties were imported.

While less flamboyant than the poinsettia, the camellia is yet the real gem of winter. It is much more versatile, far superior for landscaping, and blooms over a longer period. The earliest varieties (the sasanquas) start blooming in San Diego in late September, and the latest to flower wind up the season at Easter, with the heaviest blooming period ranging from early December into March.

The peak of the camellia season coincides with ebb tide in the garden's over-all floral production. Winter happens to be our most festive season, when flowers are in greatest demand for arrangements and table decoration. It also happens to be the season when most of us have the least inclination or time to work in the garden. Fortunately, camellias require minimum care while flowering. This is a time of near-dormancy for the evergreen plants and a slack season for aphids and other insects.

This happy situation, wherein the winter harvest of blooms is substantially a product of spring and summer care, endeared the camellia to the people of Japan. Centuries of tradition and experience behind the Japanese system of gardening led to the selection of plants that fit the landscape gracefully, require minimum care, and provide the utmost in floral beauty. Camellias serve these purposes admirably, and thus we find them in nearly every Japanese garden.

Here in Southern California we have drawn heavily on the Japanese treasure-trove of camellia varieties. Some of the original Japanese names have been retained, but in many instances an easier-to-pronounce English name has been affixed or an English translation employed. Old favorites to be found in abundance include Alba Plena, Kumasaka, Daikagura (great sacred dance), Herme (Hikaru-Genji), and Elegans (Chandleri).

Newer varieties discovered or hybridized during the past decade have established a vogue for very large, showy blooms. Favorites in this category include Mrs. D. W. Davis, a blush pink bloom that often measures six inches in diameter; Laura Walker, a bright red semi-double to loose anemone-form flower of similar size; and Guilio Nuccio, a coral rose semi-double with 12 to 15 wavy petals and three to five large, arching petaloids described as rabbit ears.

Other popular large to very large kinds include Reg Ragland, a consistent show winner; R. L. Wheeler, a rose pink bloom that won the John Illges Medal of the American Camellia Society in 1953; Aaron's Ruby, a red anemone-form bloom with trumpet shaped petaloids surrounding a cluster of golden stamens; Colonial Dame, a large white semi-double; and Clarise Carleton, a very large red semi-double.

The field was enriched in 1948 when Dr. Walter Lammerts and the late Ralph Peer each imported a collection of *Camellia reticulatas* from China just before the bamboo curtain closed down. Obtained from various temple gardens in and near Yunming, these are among the largest and most spectacular camellia blooms known. Prior to their arrival only one variety of the species was in commerce here: Captain Rawes.

Current favorites among the reticulatas include Crimson Robe, Chang's Temple, Professor Tsai, Lionhead, Butterfly Wings, Confucius, Cornelian, Purple Gown, and the largest of them all, Noble Pearl.

Some of the recent japonica introductions are almost as large as the reticulatas and just as showy. Included here are Silver Anniversary, a very large white camellia with wavy petals and rabbit ears; Alice Wood, a dark red formal double; White Nun, a large white double; and Lady in Red, a scarlet semi-double.

Unlike roses, where most of the new introductions are the product of professional hybridizers, most new camellias owe their entry to commerce to observant amateurs. Hundreds of camellia enthusiasts propagate plants and raise seedlings. There are long odds against coming up with an improved variety, but the quest is an adventure that holds the interest of many men.

Harvey Short, former San Diego County resident, now superintendent of the vast camellia plantings in the famed Huntington Gardens, San Marino, is responsible for more exciting introductions of the past 10 years than any other single individual.

Virtually all of Short's introductions, described in the trade as "Camellias of Tomorrow," are the result of seeds set in his garden during a 10-year residence in Ramona. Bees performed the hybridizing, yet not everything was left to chance. Short planted many winter-flowering plants expressly to attract the bees, which are not especially fond of camellias.

His wife, Margaret, described their Ramona garden as a Noah's Ark enterprise—two plants of everything—and the foresight paid off. The roving bees hybridized many varieties of camellias that rarely set seed, and from these came such lovely new camellias as Frosty Morn , a consistent show winner, Snow Palace, Ballet Dancer, Magic Moments, Margaret Short, an exquisite large pink; Guest of Honor, winner of the Margaret Hertrich Award in 1954 and the Frank Williams Award in 1955; Fire Falls, a glowing crimson in peony form, and Seventh Heaven, a light rose-pink semi-double.

About Christopher Columbus and camellias. We know now that Columbus was not the first European to "discover" America, yet his discovery was the significant one, since it led to settlement of the new world. In the same light, the *Camellia japonicas* foisted on English merchantmen in guise of tea seem not to have been the first such plants to reach Europe, judging from huge, centuries-old camellia trees still flourishing in Portugal. But the camellias that reached Kew Gardens in England were the significant importations that led to cultivation throughout the Western world of the magnificent flowering shrubs that we honor at this season.

Clive N. Pillsbury
Pres., S. D. Camellia Society

HUGH EVANS
1874 - 1960

THE GREAT charm of our better Southern California gardens lies not so much in the profusion of bloom as in the rarity of their plantings. Visitors never cease to exclaim over the dazzling blankets of bougainvilleas that cover our walls, the gorgeous flowers of the hibiscus, the brilliance of the flowering eucalyptus, the odd coral blooms of the erythrina, and the powder puffs of the calliandra.

That our gardens partake of a tropical lushness that delights all who visit them is due in no small measure to the efforts of one man, Hugh Evans. Combining both vision and common sense, he was one of the first to realize that it was folly to attempt to raise in our subtropical climate the plants that grow in the East and the Midwest. Instead, he searched the world for unusual plants that would do well in our arid land, and in bringing them to our attention, he has left us forever in his debt.

A younger son, Hugh Evans left his native England when he was eighteen, in search of the opportunities that were denied him at home. He first resided in San Diego County, where he raised citrus. Always an ardent gardener, he was immediately enthusiastic over the possibilities of his adopted country. He found to his keen delight that many of the plants raised only in stove houses in England could be grown here outdoors the year round. He was particularly proud of his success with laelias and epidendrums, which he grew in hanging baskets under his trees.

In 1902, because of drought and a plague of rabbits and other pests which ruined his crops, Evans moved to Los Angeles. He purchased a nursery there, which he sold in 1905 to Theodore Payne. For several decades he forsook horticulture as a livelihood for insurance and real estate, but the love of plants remained the dominant force in his life. He planted a garden in Santa Monica that became world famous. Finally in 1935, when he could stand it no longer, Hugh Evans returned to the nursery business from which he retired in 1957 only because of failing health.

Our gardens would lose much of their glory if we should take from them the plants that Hugh Evans, in his wisdom, saw fit to introduce to Southern California. A list of his introductions—numbering into the hundreds—would be too long to write here, but many of the natives of Australia, New Zealand, and South Africa that we grow were brought here by him. So much that is taken for granted

Hugh Evans

—the flowering eucalyptus, the cassias, the grevilleas, the helianthemums, the banksias, the erythrinas—were his importations. To him we owe the presence in our gardens of such loved plants as *Ochna multiflora, Abelia schumanni, Aster fruticosus, Tibouchina semidecandra var. grandiflora, Chamaelaucium ciliatum, Calliandra inaequilatera, Bougainvillea "Barbara Karst," Bauhinia galpini,* and *Thunbergia gregori.*

BUT ASIDE from his contribution to horticulture, Hugh Evans will long be remembered as one of the great personalities, not only of the plant world, but of all Southern California. Blessed with a learned mind and an understanding heart, a keen wit and a great kindliness, he was loved and respected by all who knew him. He was disdainful of all ignorance, pettiness, prejudice and sham. To him the tiniest rockery plant was as important as the tallest tree in his garden. Although his knowledge—classical, antiquarian, political, literary, and horticultural—was amazing in its variety and its breadth, his outstanding characteristic was the generosity with which he shared that learning. No one with a sincere interest in plants ever left his nursery without the gift of a rare plant or two and a greater knowledge of the wonderful world of plants.

"Gardening," he was fond of saying, "has been well described as the purest of human pleasures and the most enduring of human pastimes. Without beauty life is only a desert, and surely in these heavy and tragic times, men and women all over the world can derive a large measure of comfort and consolation from the contemplation of growing things, and from the peace and tranquility of their gardens. When I recall the golden hours I have spent over the years roaming among my plants, I can exclaim like the poet, Burns,

Still o'er these scenes my mem'ry wakes
And fondly broods with miser care."

—Victoria Padilla

---

50 YEARS AGO
in CALIFORNIA GARDEN

Eugene Johansen, Feb., 1911. Many people spend a lot of money in working down to a flat and expressionless grade a piece of garden land, the natural lay of which, if beautified in a thoughtful manner, would lend to the future garden an individual character, which otherwise could not be secured. We should try in our gardens to represent the idealized picture of our naturally beautiful homesites.

L. A. Blochman, March, 1911. Most of our lives can be and should be spent in our gardens. We could eat, sleep and live there ninety per cent of our time if we choose to. We might even bathe there . . . And not only can we spend our day time in our gardens but with our beautiful climate we can also spend our nights there. We can have electric lights scattered about by which we can see to work, or to enjoy the plants and flowers.

To give them a head start, soak bare root roses or fruit trees overnight before planting. A washtub is a suitable container, or, if you're really dedicated, you might even lend them the bathtub.

Landscape Contractor
(License No. 170069)
• Tree Work • Patios • Fences
Dump Truck & Tractor
Garden Maintenance
GRAND AVENUE NURSERY
1633 Grand Ave.
BR 3-7100 San Diego 9

DR. R. J. McBRIDE
CHIROPRACTOR
7878 LA MESA BLVD.
(formerly in downtown San Diego)
HO 3-1444 Res. CY 5-1127
Open 8:30-5. Closed Wed. & Sat. Aft.

Fire time is All the Time in San Diego County

SAY THAT YOU SAW IT IN CALIFORNIA GARDEN

GARDEN CLASSIFIED

Rates: 10 cents per word, minimum $2. Include name and address in word count. Send payment with order to Garden Classified, CALIFORNIA GARDEN Magazine, Balboa Park, San Diego 1, Calif.
Closing date for April issue: March 13.

Out of print and hard-to-find books located. New books on special order by phone. REED'S BOOK STORE. HU 8-8001.

Think of CALIFORNIA GARDEN Advertisers FIRST

Potpourri

. . . people, places, products in the news

• Tipuana Tree

The famed Tipuana tree at Balboa and Pico in Pacific Beach was designated a State Historical Monument by the State Park Commission at its meeting January 6 in Santa Barbara. The action culminates many years of agitation by Pacific Beach civic leaders and SDFA members.

Mrs. Charles Rowan led a delegation of Pacific Beach club women to the Commission meeting.

A bronze plaque on a boulder to be placed at the base of the tree will read "Kate O. Sessions's Tipuana Tree —Nursery Site."

• Blooming Balboa Park

An outdoor **camellia** show takes place every year at this time in Balboa Park, admission free for the walking. Along the south side of Laurel Street, behind the House of Hospitality, south of the Organ Pavilion, you'll find bushes of all types covered with blooms.

For other bright spots in the Park this month, look for the following:

Pansies at the rear of the House of Hospitality.

Calendulas in the Formal Garden north of the Natural History Museum, and in the Palisades area in front of the Conference Building and the Gymnasium.

Alyssum along the Mall.

Snapdragons in the Alcazar Garden.

Bird of Paradise in front of the Organ Pavilion.

Aloes in the Palisades area and in front of the Natural History Museum.

• Exposition in Italy

Turin, Italy, is the site of an international exposition of flowers and plants to be held this year from April to mid-June. Four-hundred-sixty hor-

An indoor exhibit in the Exhibition Palace will run from April 28 to May 7; outdoor exhibits in Valentino Park will continue to June 15. Flowers and plants from every part of the world will be featured. Classes include rock garden, decorative plants, roses, and modern gardens.

• Ikebana Classes

Mrs. Mari Morgan, a member of Ikebana International, will conduct classes in Japanese flower arranging at the studios of Art Enterprises by Pharis in Mission Hills.

The first meeting of a ten-lesson course for beginners is scheduled for February 6 at 10 a.m. An advanced course will begin on March 7. A course during the summer for mothers and daughters is also planned.

Mrs. Morgan has studied Ikebana under several masters. She first became interested in the art as an expression of Oriental culture and philosophy while she was living in Hawaii in 1940. She has taught Ikebana courses at the San Diego Fine Arts Gallery, the Ocean View Congregational Church, and in La Jolla.

• Quail Park

Progress toward development of Quail Park, northeast of Encinitas, came in January with approval of plans by the County Park and Recreation Commission.

The 26-acre park was left to San Diego County by Mrs. Ruth Larabee. It will be developed as a public picnic park and botanical garden. No funds have been allocated, and plans must still be approved by the County Board of Supervisors.

• Frost Remedy

If that killing frost suffered by San Diego in late November should come again, gardeners may profit from a comment by Alfred T. Lees in *American Rose Magazine,* December, 1960. Lees states that damage from frost can be avoided by sprinkling plants with a very little water just before the frost melts. Frost damage is due to dehydration, he explains; water supplied by sprinkling prevents wilting. One pailful of water applied with a sprayer will protect fifty rose bushes. Lees suggests an overhead sprinkler for larger areas such as orchards or vegetable fields.

We regret to report the death of Mr. Usuburo Ito from a heart attack on January 25, 1961.—Ed.

SEARS
ROEBUCK AND CO.

bare root fruit trees
choose from many . . .

- PEACHES
- APRICOTS
- APPLES
- PLUMS
- PRUNES
- NECTARINES
- FIGS
- PEARS

99¢ each

Guarantee

Every bulb, seed, plant guaranteed to grow or we will replace it, or refund your money.

Surround your home with the beauty of bare root fruit trees. The nice part about it is that you get luxuriant landscaping. Select from a bountiful array of these low priced trees.

SOUTHERN CALIFORNIA MORTGAGE & LOAN CORPORATION

REAL ESTATE LOANS

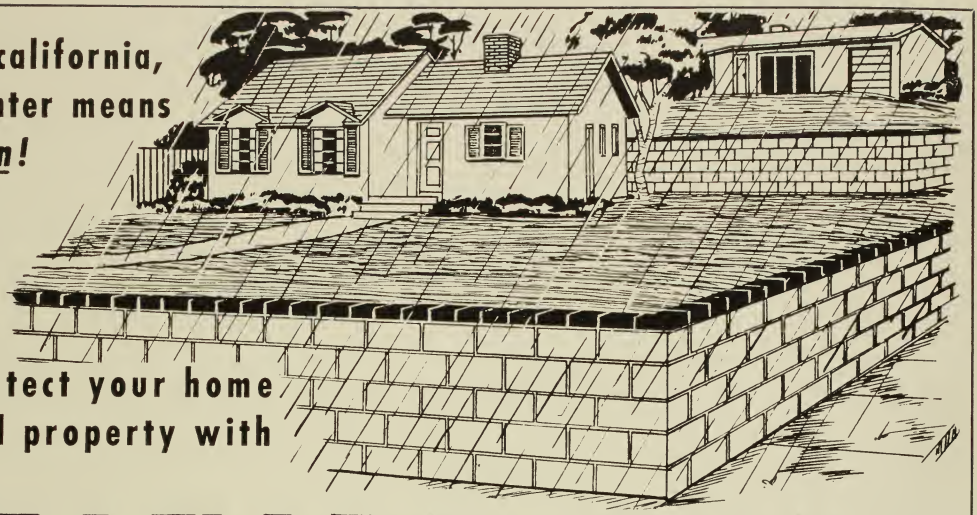
CYpress 7-1121

3252 FIFTH AVENUE AT THORN

INDEX TO ADVERTISERS

Allison-McCloskey Escrow Company....21
Andersen, Walter Nursery....16
Art Enterprises by Pharis....27
Basket Shop, The....17
Book Shelf, The....21
Broadway Florists....18
Cafe del Rey Moro....15
California Electric Works.... 6
Carolyn Beauty Shop....15
Charles Gift Shop....21
Cole's, John Book & Craft Shop....23
Coleman, Curtis Co. Realtors....21
Complete Insurance Service....25
DeHaan's Shoreline Nurseries....21
Exotica Nursery....15
Falcon Travel Service....18
Garden Classified....30
Garnet Nursery....25
Grand Avenue Nursery....30
Hazard Products....32
Helix Sprinkler & Supply....25
Hillside Nursery....21
Home Federal Savings & Loan.... 2
International House & World Trade Mart....15
Klindt Plumbing & Heating....23
Lundy and Crawford, Inc....16
MacPherson Garden Center....27
McBride, Dr. R. J....30
Mission Hills Nursery....25
Patio-Lanai Shop, The....16
Presidio Nursery....17
Rainford Flower Shop....21
San Diego Ceramics....16
San Diego Floral Association....17
San Diego Gas & Electric Co.... 2
Sears Roebuck and Co....31
Southern California Mortgage & Loan....31
University Nursery....27
Van Stelle, L. Realtor....25
Woo Chee Chong Co....27

in california,
winter means
rain!



protect your home
and property with

HAZARD-BLOC RETAINING WALLS

always insist on genuine Hazard-Bloc

Ask about the new Hazard Weep-Hole Bloc, especially designed for retaining walls.

It's no fun to wake up some rainy morning in time to see your back yard or patio go sliding down the hill! And yet . . . because many San Diego homes are built on hillsides, on filled-in land, and on the sides of canyons, this is an annual occurrence. Don't let it happen to your home and your property! Now is the time to build a stout, long-lasting retaining wall of precision-made Hazard-Bloc! Call or come in for free information.

HAZARD CENTER

MISSION VALLEY—CY 7-4141
CABRILLO FREEWAY & FRIARS ROAD

EL CAJON—HI 4-3124
288 FLETCHER PARKWAY